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# ROMAN ANTIQUITIES

AT

LYDNEY PARK, GLOUCESTERSHIRE

Being a Posthumous Work

OF THE

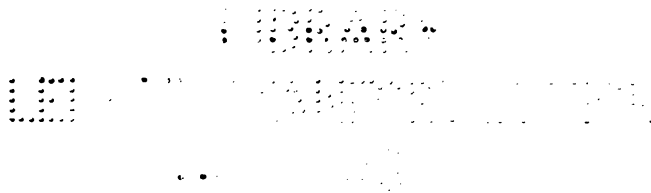
REV. WILLIAM HILEY BATHURST, M.A.

With Notes

BY

C. W. KING, M.A.

FELLOW OF TRINITY COLLEGE, CAMBRIDGE



LONDON

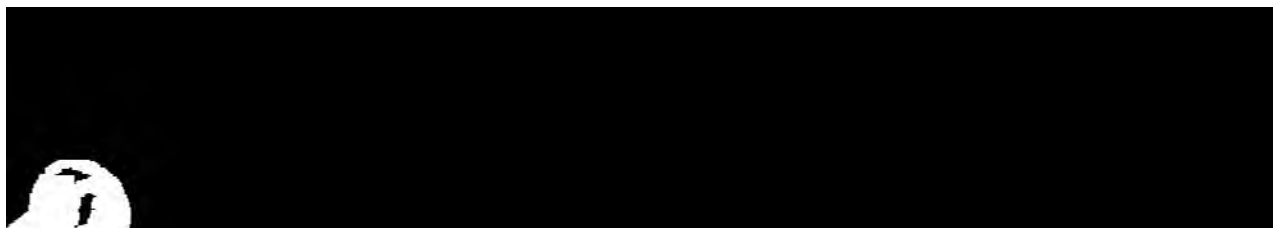
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## P R E F A C E.

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WHEN the Roman constructions in Lydney Park were first regularly explored (at the beginning of this century), the Right Hon. C. BATHURST, after taking accurate plans and drawings of the several rooms as they successively came to light, composed a detailed description, in two parts, of the Villa and the Temple. The whole is in fact an elaborate dissertation upon the subject, viewed in all its bearings religious, historical, and architectural, in which he introduces descriptions of the Oracles of antiquity, discusses the character of the deity here worshipped, and quotes at great length other discoveries that seem to throw light upon those he is passing in review. His work displays much knowledge of ancient history and antiquities, is well arranged, and written in a good style; but it has been considered as carried out to too great a length, and too discursive, for the purpose of the present publication. The late Mr. BATHURST therefore prepared, with great care not to omit any really important particulars, a summary of both these MS. memoirs; and this forms the text of the volume now printed.

In addition to the papers left by the Right Hon. C. BATHURST, his daughter, Miss CHARLOTTE BATHURST, had drawn up a descriptive Catalogue of Coins, 'selected' for their special interest or beauty of condition from amongst the immense quantity found in the course of the excavations; accompanied with the outline of the circumference of each piece, from which their *module* can be accurately estimated.

This 'Tribute of Gratitude' has proved upon examination to exhibit such accurate knowledge of Numismatics, coupled with such intelligence in the selection of the pieces deemed worthy of selection, that it is here printed without further alteration from the copy than that, instead of the outlined dimensions of the coins, the customary abbreviations for metals and sizes have been substituted.

Mr. BATHURST's Memoir, here published, is illustrated with coloured lithographs of the drawings prepared so many years before, and with numerous plates drawn for this occasion of the various classes of relics yielded in such abundance by this Silurian Pompeii.

I have gladly complied with the request to edit the work, left incomplete at the author's death, having been much impressed (on examining the remains, on their re-opening for the benefit of the Monmouthshire and Caerleon Antiquarian Association, in the summer of 1870) with the unprecedented nature of some of the things discovered, and the light they throw upon the history of the Roman occupation of the province—not to mention their singular value as specimens of national art. Long study of some of the most disputed points in these discoveries, such as the dedicatory and votive Inscriptions, and the *Hermæ*, have led me to conclusions entirely new, and at variance with those hitherto proposed by such as have attempted to explain them.

These theories of mine, being based upon many not very obvious considerations, required to be stated at some length to enable the reader, if possessing some previous knowledge of archæology, to judge as to the soundness of the results to which they have led. The most convenient plan, therefore, for submitting my own views upon these very difficult questions to the judgment of archæologists has appeared to me to be that of introducing them into a Description of the Plates ; which gives me the opportunity of discussing each point as it occurs

in their series with all the fulness its interest may demand. The subjects to which I have paid particular attention, and allotted considerable space, are the nature and powers of the deity to whom the Temple belonged, the true reading (and supplying the missing letters) of the dedication, and the question of the authenticity of the great sculptured remains. If my arguments succeed in convincing the reader of the validity of the explanations here offered to him, he will be obliged to allow that these antiquities exceed largely in curiosity and value anything of the kind yet discovered in this country.

C. W. KING.

TRIN. COLL. CAMBRIDGE.

now passes up the side of the hill (though Major Rooke thought otherwise, 'Archæol.' v. 208), for the upper end of it corresponds with a gateway distinctly observable in the outer wall (at *a*, Plate IV.); but this part of the road has in later times been lowered, for greater convenience, and made to pass by a gentler slope to the top of the hill. Indications of an ancient road may also be observed in the hollow way which passes down the slope of the opposite hill, and which might have communicated with a lane on the farther side of the turn-pike road, leading towards the Severn.

The road which now cuts through the mound at the north end has not the appearance of an ancient entrance.

This hill was long known popularly by the name of the Dwarfs' Hill, from the notion that the buildings were the work of fairies, always supposed to be a diminutive people. When the estate was purchased by Mr. Benj. Bathurst in 1723, all this part was overgrown with bushes, but there were walls remaining about three feet above the ground, particularly in a part called the Dwarfs' Chapel: where this was situated is not now known. Many large coins and other antiquities were then found; and the mother of Mrs. T. Bathurst was fond of scratching on the surface and employing little girls to pick up any ancient articles she met with, many of which she is said to have sent to a friend in London. At that time, about 1770, the walls were not half so high as in the time of Mr. B. Bathurst.

Major Rooke, who published some account of this camp in the 'Archæologia,' v. 207, in 1777, was frequently at Lydney, and was allowed to dig wherever he was inclined. Others also were in the habit of searching for coins and other antiquities, and taking them away. The quantity of stone easily found among the buildings afforded a temptation to destroy what remained of the walls, which in some instances have been taken up from the foundations. By this means the pavements must have been materially injured; besides that, portions of them which might be exposed would probably be carried away. In addition to this, excavations have been made in search of iron ore in the limestone of which the hill is composed, some of these (marked by faint dots on the plan, Plate IV.) have been carried into the old buildings, without regard to the injury thereby occasioned.

No regular investigation of these remains was ever made until the year 1805, when some holes having been dug for the purpose of planting trees, which brought to light the foundations of old walls, it was resolved by the late Right Hon. C. Bathurst, who then owned the property, to continue the excavations, in order to trace out the

direction of these walls, and the form of the building to which they belonged. This work was carried on for several years, one workman only being usually employed upon it. Every wall was measured, as it was brought to light, and laid down on paper: and every pavement was carefully copied, until the whole range of buildings, as they appear in Plate IV., had been discovered.

This work was commenced at the spot where the two Termini now stand, of which I do not propose to say much, because their Roman origin has been doubted by some, and there are no means now of proving that they were found on the hill. They were placed in their present position by Mr. T. Bathurst about a hundred years ago: before that time, about the year 1740, they were lying on the lower grounds uncared for. One of them appears to be a figure of Pan or Silvanus; the other a Roman lady, with her hair carefully tied behind with a ribbon. Copies of photographic views of these Termini are given in Plate XXX., and enlarged drawings of the busts on Plate XXXI., and it is left to the learned to settle the question of their antiquity.

It would appear from the extent of the buildings, the elegance of some of the pavements, the hypocausts, and the painted stucco with which the walls were adorned, that if this spot was first occupied as a military station, it gradually became the settled residence of a number of persons who gathered around the dwelling of the Proconsul, or other officer of high rank. There are evident traces in some parts of the buildings of alterations having been made, old works having probably been removed to make way for new.

The series of coins found here (see Appendix), extending from Augustus to Arcadius, would lead to the conclusion that this station was occupied during the whole period of the Roman dominion in Britain, while the large number of them would seem to show that the place must have been vacated in haste; and the marks of fire, with pieces of melted lead found among the ruins, make it probable that the whole was suddenly destroyed, and never again occupied by the inhabitants of the country. The spot itself in early times formed part of the waste or common, so that no plough could ever have been used there; and about the year 1670 it was inclosed in the present park.

The buildings, of which a more particular account must now be given, extended, nearly in the direction of north and south, entirely across the hill, the extreme walls on either side standing on the edge of the declivity. The whole breadth in this direction was 300 feet: the utmost length across, nearly east and west, was 315 feet. They may be considered as consisting of three principal parts, marked on

the plan (Plate IV.) by the letters A, B, and C, together with a small outlying portion marked D.

The building marked A was probably the oldest, and may be regarded as the residence of the principal military commander stationed here. It extends 168 feet north and south; and 135 east and west. The space in the centre, XXIX., must have been the Atrium, which in Roman houses was often partially covered with a roof, there being a square space in the middle left open, where the rain water was received into a cistern in the floor, called Impluvium.<sup>1</sup> The dimensions of this area were 66 feet by 63. This is surrounded by a crypto-por-ticus, XI., which on one side is double, LX. and LXI. The longer sides are 84 feet in length, the shorter 72, and 8 feet in width. No entrance is visible into this area, for the opening at I has evidently been occasioned by the working of a mine under it. The rooms in general are small; the largest, which may have been the Triclinium, XV., being 24 feet by 18.

A brief description will now be given of the rooms in this building in the order in which they are numbered.

The irregular area, I., as well as that marked II., appeared to be paved with flat stones laid in coarse mortar, the whole strewn with burnt fragments mixed with soot and burnt bones. The apartment III. may have been of the same description, being paved with smooth flat stones, which seem to have been laid on a projecting part of the wall. In the next room, IV., all vestiges of pavement had been destroyed. No. V., which communicated with the outer court, I., was paved with smooth flat stones laid on a bed of fine red sand, on a level 1 ft. 8 in. higher than the preceding. It appeared to communicate with VI., which was paved in the same manner, by a doorway, in which the foundation was visible, but no wall found upon it. The dimensions of the room VII. could not be ascertained, as all the central part had been destroyed. It probably had contained a mosaic pavement, large coarse tesserae being found regularly laid in twenty-four rows along the eastern wall, which was covered with stucco to the height of four inches; and some tesserae were found in the opposite corner. The adjoining room, VIII., was probably of the same description; similar rows of tesserae, but rather wider, being found along the eastern wall, and still wider by the northern wall, inclosing a portion of finer mosaic: but the whole of the room was covered with coarse cement, or mortar, such as that in which these pavements are usually

<sup>1</sup> But as no hollow place was found here, it was probably quite open to the sky.

laid. In IX. nothing could be discovered, but there appeared to be a narrow doorway into VI. The long space marked X. seems to have been an open court, as the projections were perfectly defined, and were probably buttresses, or foundations for pillars: but one of them might have extended across the whole width. The opening into III. seemed to form a large gateway. No pavement of any kind was here found. Between the buttresses on the north side there were small hollows in the ground, filled with cinders and iron scorixæ, as if some forge had been worked near it: and a considerable number of hexagonal stone tiles were here found, as well as in other parts, with which the whole building seems to have been covered.

The gallery, XI., seems to have been paved with mosaic of various elegant patterns, fragments of it having been discovered in the different situations marked in the Plan. In this gallery was also found a large stone projecting from one of the walls, on a level with the pavement, the use of which is not very apparent. It was of considerable size, and had a raised rim on three sides: the wall being on the fourth; so that it was capable of holding water. The level of this gallery, as well as of the apartments from XII. to XVII. inclusive, and XXX., was 2 ft. 7 in. above those before described. The spacious area, XXIX., already alluded to, was paved with large flat stones, in rows of about 2 ft. 4 in. wide, laid on the earth without mortar. The whole floor slopes from east to west; so that the part adjoining XXVI. is two feet lower than that near XXX. The aperture *r* is too much broken to determine whether it was a regular entrance; but probably it was not; for if the narrow wall were continued, there would not be space enough left.

The room XII. contained a tessellated pavement, of which enough remained to make out the pattern. The narrow room XIII. was entirely paved with large coarse tesserae. The next room, XIV., appeared to have been never before opened, as the tessellated pavement was nearly perfect. A considerable quantity of lead, as if melted by the fire which destroyed the buildings, was found in irregular masses on the floor, and in some places incorporated with it; marks of burning also appeared on the stone tiles and other rubbish which had fallen in. In this room were found coins of Constantius, Constans, Valens, and Valentinian. Portions of stucco still remained on the walls. The next room, XV., larger than the rest, was also adorned with a mosaic pavement, of which only detached fragments remained. In this room were found coins of Claudius, Tetricus, Allectus, Constantius, Constans, Valens, Valentinian, Gratian, and



Maximus. The opposite room, XXX., had a wide opening to the gallery. The pavement was composed of tesserae, of a smaller size than usual, and appeared to form an elegant pattern; but a few fragments only remained. The narrow room XVI. had an opening into XVII., similar to that which connected XIV. and XIII. The pavement in XVII. had a plain *à la Grecque* pattern. In the next room, XVIII., one of the most elegant specimens of mosaic occurred, the broad border at the end of which was nearly perfect. In the suite of rooms on the north side of the gallery, from XIX. to LXII., one only, XXII., was found to possess a tessellated pavement. The pattern was one of the handsomest found here. In each of the two small rooms XXVI. and XXVIII. a drain was observed passing under the wall from the area XXIX., the top of it being somewhat below the level of that area. The wall dividing the galleries LX. and LXI. has various projections that seem designed to support pillars, and perhaps arches; but the use of these galleries, and their connection with the rest of the building, seems quite uncertain.

The irregularly shaped area XXXI., lying between the two main buildings A and B, appeared to have been paved with flat forest stones, which were found perfect in some parts. In the angle at the east corner, adjoining room XIX., is a singularly large stone, 2 ft. 8 in. by 2 ft. 2 in., and 11 inches thick; from which point a wall of greater thickness begins, forming the north-east boundary of the court. In this area, near the wall forming the north-west boundary, were found traces of a wall nearly parallel with it, as if intended to form a passage, also paved with flat stones; into which projected two large stones above the level of the pavement, as marked in the plan. This passage would seem to have been formed anterior to the inclosing of the court, as the boundary wall of the latter passes through it. At c in this wall there was evidently a gateway nine feet wide, on one side of which the wall appears to have been strengthened by a buttress. On the opposite side of the court, at k, was another entrance, nearly ten feet wide, where the stones remain on either side, with marks still visible in them indicating the pivot on which the leaves of the gate turned.

Another entrance into these buildings is seen at a, Plate IV., where the opening is barely eight feet in width. The wall which runs from thence, and after making a sharp turn forms the south-eastern boundary, seems to have stood on the very verge of the hill, which was cut down perpendicularly through the rock to the depth of eleven feet nine inches at the part marked f. The steps, or offsets at g, for

strengthening the wall in its widest part, extended to the height of four feet; the remains of the wall being about eighteen inches higher. Its thickness at the foundation is three feet six inches; and three drains pass through it at the points marked with a darker shade, besides two more in the places left unshaded, where they reached as high as the remains of the wall. A similar perforation appears between the rooms I. and II. The wall ended abruptly near *h*, where a smaller wall cuts it diagonally, which seems only designed to support the ground, as no traces of it could be found, after deep excavation, any further.

The second portion of these buildings, marked B, would seem, from its irregular connection with A, as well as from the use to which it was principally applied, to have been of later construction; when the convenience of baths, or heated rooms, was found necessary after the site came to be permanently occupied. The room numbered XXXII. was paved with coarse stone, and was only remarkable for irregular projections from the wall on the north-east side, and a recess hollowed in the south-east wall where it was three feet four inches thick. XXXIII. was also paved with coarse stones. In XXXIV. no pavement was found. At the north-west end of XXXV. there was a tessellated pavement, occupying a little more than one-third of the floor, the rest being covered with a stone pavement, but with no traces of a wall between the two. The space marked XXXVI. was in such a state of ruin that nothing certain could be determined about it. The wall of the north-east end was narrowed from the foundation by ledges; the lowest of which was eleven inches high; the second, nine inches; the third, eleven and a half. One projection of a similar kind, nineteen inches high, was found in the north-west wall, extending eight feet seven inches from the west corner, as if for the purpose of strengthening the wall where the circular end of the adjoining room intrudes into it. In a part of this wall there seemed to be a communication with room XXXVII. by means of a broad flat stone. Red stucco was found on the walls of this room on the north-west and south-west sides, and along the passage at the back of the room XXXIX. In XXXVII. were discovered the first traces of hypocausts. The room indeed was mostly in a state of ruin; yet in one corner were distinctly seen several channels, each well stuccoed, running in a diagonal direction, and also extending in part along the wall. They seem to have been covered by a tessellated pavement, fragments of which, bedded in coarse mortar, were found on the bottom. Nothing appeared in XXXVIII. except some stucco on the south-east wall. No. XXXIX. was the Præfurnium

or fire-room, from whence the hypocausts derived their heat. It is remarkable that a similar structure appears at the other end of the series, at No. XLV. A flue conveyed the smoke of the furnace through the wall into the adjacent rooms beneath the pavement; and the air thus heated found its way into the room above by means of hollow tiles placed at intervals against the wall, and passing through the floor. A few of these hollow tiles were found here, but not in their proper position, the floors having perished. In other places, however, they may be seen in their original place, as at Whitcomb, in this county, six miles from Cheltenham. The floor was supported on pillars about four feet seven inches high, formed of bricks or tiles from six and a half to eight inches square, and about one and a half thick. The pillars were united by large tiles laid over them, above which was laid a thick coat of mortar containing many fragments of bricks, and on this the small stones forming the tessellated pavement were fixed. There is nothing in this place to indicate distinctly the hot, tepid, and cold baths, which have been found in some remains of Roman villas: it would rather appear, from the indications here met with, that the heating apparatus was only for the purpose of warming the apartments. From the fire-room just noticed, there was an opening into the adjoining one, XL., where very few remains appeared of the pillars which had supported the floor. From this room there was a similar communication with XLI., in which the foundation of all the pillars could be traced, most of them nearly perfect, and some entirely so in the circular end of the room, where a small portion of the tessellated pavement still remained. From this room there appeared no underground communication with XLII., but the floors of the two rooms were united by a coarse pavement through a doorway in the wall that separated them. In this room XLII. the brick pillars were almost perfect; but of the pavement a few fragments only appeared. The hypocaust numbered XLIII. was much larger than the others, being somewhat in the form of a cross, the shorter arms of which terminate in a circular recess. The pillars supporting the floor were in general found in their true position, though not of their original height. A perspective view of part of this room is given in Plate XVIII. At the south-west end of the room was a channel, the walls of which were formed of pieces of tile inartificially bedded in mortar, communicating through the wall with the *præfurnium*, XLV. Near the middle of the room the floor has been supported by blocks of stone instead of brick pillars, indicated by a dark shade in Plate IV. This and the adjoining room XLII. were bounded on the north-west by a wall of unusual thickness, being in one part nine feet

nine inches, supported on the outside by a series of projections, making an addition of three feet ten inches at the bottom. This wall remained to the height of four feet eight inches, which is nearly on a level with the pavement of the rooms, and on the outside approaches within three or four feet of the precipitous edge of the hill. It is probable that this very thick wall was erected at different periods, there being a longitudinal division apparent at the points *p* and *q*, so singularly constructed, that there is the appearance of coloured smooth stucco on both faces of the wall, which there come into conjunction; and which is continued at right angles from the point *q*.

The oval room XLIV. has been laid open for many years, and a representation of it, as it appeared in the year 1775, is given by Major Rooke in the 'Antiquarian Repertory,' vol. ii. p. 389. The section there given must, however, be considered as imaginary, nor is the compass laid down correctly. The representation of a step, as if leading to a bath, is also quite gratuitous; nor could any trace be found, after a thorough examination, of the hole there mentioned as passing through the wall, as if for the admission, or removal, of water. It is probable that here was a hypocaust, as in some adjoining rooms, covered with a pavement at a higher level than any part of what is there represented. The space between XXXII. and LXVI. was paved with flat stones, with a ridge of similar stones, set edgewise, running across it. From the level of this pavement, the north-west wall of XXXII., of which five feet four inches in height from the foundation remained, was covered with stucco. At thirteen inches and a half from the same level was a ledge five inches and a half wide, also covered with stucco so as to fill up the angle with a curve; and twenty-two inches above this is another ledge eight inches wide. This wall did not run parallel to that of LXVI., which last, together with the walls at right angles to it, incloses a small space on three sides; but whether there was a wall on the fourth side could not be ascertained on account of the declivity of the hill, on the very edge of which this part of the building stands; but the end of the north-east wall appeared to be finished. At this end were found two drains or gutters; the first from the said wall being paved with flat stones with a fall of one and three-quarter inch in a foot, stuccoed on both sides; the other formed of large stones, in which a channel or groove was cut.

The range of rooms connected with B by a wall which enters them diagonally presented nothing remarkable. In XLVI. was a drain which communicated with the space near it. The four rooms from

XLVIII. to LII. contained tessellated pavements more or less fragmentary; the best of them (room L.) is represented in Plate VII. Between LII. and LIII. is the appearance of a doorway (at *d*), having on one side a stone, the perforation of which seems to show that a door turned upon it. This opening is very near the edge of the hill, so as to indicate that the use of it may have been for discharging the washings and refuse of the mansion down the slope.

A small building marked *D* appears to the north-east of *B*, which calls for a few remarks. The internal dimensions are about twenty feet square. It is well paved with large flat stones bedded in mortar, and the sides of the wall, as far as they remain, were covered with stucco. From one corner, as marked in the plan, Plate IV., a covered drain passes in the direction of the building *B*, but its termination is lost. The natural conclusion is, that *D* was a cistern or basin, from whence water was conveyed to the baths, or inhabited rooms, adjoining. But the question arises, from whence was the water derived? There are abundant springs at the bottom of the hill, but no spring is known to exist above this level within a mile of this spot: was the cistern then supplied with rain-water that might fall on the roof? But much more might have been collected from the roofs of the larger buildings, and it would have been nearer at hand. No channel, or pipe, has been found by which water could be conveyed into this reservoir: its special purpose therefore seems to be involved in some obscurity.<sup>1</sup>

The third compartment, marked *c* on the plan (Plate IV.), is supposed to be the remains of a temple, the extreme length of which is ninety-three feet, the breadth seventy-six feet.

The remains of such buildings in Britain have not been very frequently found, though altars inscribed with the names of various deities are not unusual. Yet it appears to have been a part of the policy of the Romans when establishing their authority over the British tribes to promote the erection of these, as well as other public buildings. We are told by Tacitus, that Agricola took great pains to encourage the building of temples, public rooms, and private dwell-

<sup>1</sup> Columella (i. 5) gives directions for supplying inhabited places with water: '*Sit autem vel intra villam, vel extrinsecus inductus, fons perennis . . . Si deerit fluens unda, putealis quærat in vicino . . . Hæc quoque si deficiet, et spes arctior aquæ manantis coegerit, vastæ cisternæ hominibus, piscinæque pecoribus, instruantur, colligendæ aquæ tandem pluviali, quæ salubritati corporis est accommodatissima. Sed ea sic habetur eximia, si fictilibus tubis in collectam cisternam deducatur. Huic proxima fluens aqua è montibus oriunda.*'

ings, in order to civilize the natives, and deter them from their war-like propensities.<sup>1</sup>

It is believed that this building was a temple from the circumstance of three inscriptions having been found within it; two of which are on bronze plates, the third on lead. They are figured in Plate XX. These are evidently votive tablets, and were probably suspended, or nailed to the wall, in some part of the building. One of them (fig. 2) appears, from its moulded edge, to have been attached to some other substance, probably wood.

Votive tablets were employed either to record a vow made to any god, or the completion of it when the object was attained, or simply any benefit which was ascribed to the interposition of the deity. Those of the first sort were frequently affixed to the knees of the god with wax; the others were hung on the pillars, walls, or beam supporting the roof of the temple.

It is remarkable that in each of the tablets now under consideration the name of the god is spelled differently. The execution of one of them, however (fig. 1), seems superior to the others, besides that the writer of it has a *prænomen*, and may therefore be supposed to have been of higher rank and better education than the others. So that, taking his reading as the most correct, we conclude that this temple was dedicated to a god named Nodon, or Nodons.

The word *Armatura* subjoined to Fl. Blandinus may either be his cognomen, or may indicate his profession. It was used in earlier times to signify military exercise, or a body of armed men. At a later period it came to mean a particular kind of troops, and especially the Emperor's body-guard. The letters V. S. L. M., or *votum solvit libens merito*, are according to the usual form of such tablets, signifying that he willingly paid his vow to the deity who deserved it.

In the second tablet, also of bronze (fig. 2), the letters are more rudely scratched, and there is the outline of the figure of a dog faintly marked on the upper part. This simply records that Pectillus gave, or performed, the vow which he promised to the god Nudens. The letter M before *dedit* probably stands, as in the former inscription, for *merito*, implying that it was deserved.

The third, of lead (fig. 3), bears a much longer inscription, which may be thus translated. To the god Nodens. Silvanus has lost a ring. He has given the half part to Nodens. Allow health to none amongst (those) who bear the name of Senicianus until he brings (it) even to the temple of Nodens.

<sup>1</sup> *Agricolæ Vita*, cap. xxi.

*Anilum* is supposed to be put for *anulum*,<sup>1</sup> which was as often written with one *n* as with two.

Dr. M'Caul, of Toronto, in his book entitled 'Britanno-Roman Inscriptions,' explains this inscription as referring to a wager.

It is remarkable that a gold ring was discovered at Silchester in the year 1785 bearing the name of Senicianus.<sup>2</sup>

The question naturally arises, whether such a deity as Nodons or Nodens was ever heard of in Roman mythology. The nearest approach to it is Nodotus, or Nodutus (here also the spelling varies), given to a god supposed to preside over the knots or joints of corn. In Smith's 'Dictionary of Greek and Roman Mythology,' under this name, the observation is made, 'It seems more probable that originally it was only a surname of Saturnus;' and reference is made to Aug. 'De Civ. Dei,' iv. 8, and Arnobius, 'Adv. Gent.' iv. 7. We can hardly be said to find here the god we are in search of. Was he then a British divinity, adopted by the Romans, as they sometimes were in the habit of doing in regard to the gods of the countries they conquered? Examples of this may be seen in the inscriptions on Roman altars found in Cumberland, figured in Lysons' 'Magna Britannia,' vol. iv. pp. 153 and 154, figs. 37 to 41-45 to 51-52.

Another conjecture identifies Nodon with Æsculapius, the god who presided over the medical art, and whom the Romans borrowed from the Greeks. The reasons for adopting this idea are the following: 1. Sir William Drummond, in a letter to the Rev. D. Lysons, written in the year 1826, urges in support of it the probable derivation of the name Nodon. 'No name, or epithet,' he says, 'was more likely to be given by the Greeks to Æsculapius, who was supposed to be the inventor of medicine, than *νόδυνος*,<sup>3</sup> which may be fairly interpreted, alleviator of pain; but at a period when the Latin language still bore a considerable affinity to the Etruscan, this word might have been easily corrupted in Roman pronunciation, and in Roman writings, into Nodens or Nodons. Thus a votary of Æsculapius, who believed that he had been delivered from suffering by the influence of that god, might naturally dedicate a shrine Divo Nodenti, to the healing god, to the divine alleviator of pain.'<sup>4</sup>

2. In the letter of Sir Wm. Drummond, quoted above, he also

<sup>1</sup> In Facciolati's *Lexicon* the spelling with one *n* is adopted, and he says that both ways of writing the word are found in the best books.

<sup>2</sup> *Archæologia*, vol. viii. p. 449.

<sup>3</sup> See Sophocles, *Philoct.* 44.

<sup>4</sup> Pindar calls Æsculapius *ῥέκτρον ἀνωδυνίας*, *Pythia*, iii. 11.

says: 'The emblems said to have been found along with the inscriptions—serpents, cocks, and dogs—seem strongly to confirm, nay even to prove, the truth of this supposition.'

Dr. M'Caul, in his book on 'Britanno-Roman Inscriptions,' p. 71, quotes these words; to which he adds, p. 74, 'the limbs found there,' which he regards as 'votive offerings of those who gratefully acknowledged the sanatory powers of the deity worshipped in the place.'

The 'limbs' here spoken of consist only of one arm (Plate XXI. fig. 1) and one leg (fig. 3) in bronze. The arm, being hollow, appears as if it had been fixed on a handle; and the hand is so formed as to indicate that originally it held something in its grasp.

The cock is a well-known emblem of *Æsculapius*; but one only has been found here, so far as I know. It is of bronze, and bears on its back a kind of socket, as if to hold a candle. (Plate XXI. fig. 4.)

The 'serpents' above alluded to are not found here twining round a rod or staff, as usually represented in connection with *Æsculapius*; but two-winged serpents occupy a prominent place in the tessellated pavement in the principal room of the temple; and they may fairly be considered as having some reference to the deity here worshipped. (Plate VIII.)

But the 'dogs' certainly exhibit a very striking feature in connection with this building; and such numbers of them have been found in and about the temple, both in stone and bronze, as naturally to suggest the inference that the animal was held to be in some sense sacred to the deity here worshipped. This idea is strongly confirmed by the fact that the figure of a dog appears rudely but distinctly marked on one of the votive tablets which was certainly hung up in this temple, addressed to the god *Nudens*. (Plate XX. fig. 2.)

A figure of a dog in bronze was also found at the bottom of the funnel in the centre of the inscription in the temple (of which more hereafter), the legs of which were joined together with lead, by which it would appear to have been fastened to some other substance.

Among the seven bronze dogs found here, one is remarkable for its superior workmanship. It represents a greyhound in a recumbent posture, the bottom being quite flat, as if intended to be attached to a slab of stone or wood. (Plate XXX. fig. 3.)<sup>1</sup> Besides these in bronze, the heads or mutilated parts of no less than six have been found, wrought in coarse freestone, representing several distinct species.

<sup>1</sup> See the description of Plate XXX.



The question then arises: was the dog held in any honour among the ancients in connection with the god Æsculapius? Among the fables anciently circulated concerning this deity, one is recorded by Pausanias,<sup>1</sup> who relates that having been exposed when an infant, he was suckled by a goat and watched over by a dog. He also informs us, that in his temple at Epidaurus he is represented as sitting on a throne, holding a staff in one hand, while the other rests on the head of a serpent, a dog lying at his feet. So in the figures of the gods given by Cartari, we find the dog at the side of Æsculapius.<sup>2</sup> Festus<sup>3</sup> gives another version of the fable respecting the infancy of Æsculapius, and speaks of his having been suckled by one of the canine species; giving this as the reason why his temple was supplied with dogs.<sup>4</sup> The dogs could hardly have been admitted there for protection, as was the case with the temple of Jupiter Capitolinus at Rome:<sup>5</sup> nor for sacrifice, as no animal but the cock was sacrificed to him except by the Cyrenians, who offered to him a she-goat.<sup>6</sup> Apollodorus, as quoted by Dempster, 'Antiq. Rom.' p. 223, says that Apollo committed Æsculapius to the care of Chiron, who instructed him in the art of medicine and also in hunting. Here again he is brought into connection with dogs. Hoffman tells us that Bochart,<sup>7</sup> adopting the idea that the worship of this god was derived from Phœnicia, suggests the derivation of his name from the Phœnician *Is Calibi*—vir caninus—the dog-man.

3. The relation of this temple to Æsculapius derives some confirmation from the imprecation in the third inscription above mentioned, in which the deity is entreated not to permit any of the family of Senicianus to enjoy health, 'nullis permittas sanitatem;' which, under this view, acquires a peculiar propriety when addressed to the god of health. A person restored to sight inscribes a votive tablet 'Æsculapio et Hygeiæ, ceterisque Deis Deabusque hujus loci salutaribus.'<sup>8</sup> Hygeia (in English, 'Health') is often joined by the ancients with Æsculapius,

<sup>1</sup> Pausanias, ii. 26, 27.

<sup>2</sup> Cartari, *Imagini degli dei*, p. 44.

<sup>3</sup> Festus, p. 299, 'Canes adhibentur ejus templo, quod is uberibus canis sit nutritus.'

<sup>4</sup> Lactantius alludes to the same legend, 'Hunc Tarquitiū ait incertis parentibus natum, expositum, et a venatoribus inventum; canino lacte nutritum.' *De Falsa Relig.* lib. i. 10.

<sup>5</sup> Arnobius, *Adv. Gentes*, vi. 20: Cur canes in Capitolis pascitis?

<sup>6</sup> Hoffman, vol. i. p. 95.

<sup>7</sup> Bochart, *Hieroz.* ii. 55, quoted in Hoffman's *Lexicon*, s. voce 'Æsculapius.'

<sup>8</sup> Fleetwood, p. 36.

whose daughter she was supposed to be. Pliny<sup>1</sup> tells us that statues of Æsculapius and Hygeia stood in his day in the temple of Concord at Rome.<sup>2</sup>

<sup>1</sup> Plin. *Nat. Hist.* lib. xxxiv. 19.

<sup>2</sup> So far this account of the Lydney antiquities had been written by the late lamented Rev. William Hiley Bathurst, M.A. The continuation of the work has been placed by his son, Mr. Bathurst, in the hands of Mr. C. W. King, Senior Fellow of Trinity College, Cambridge.

## ARTICLES IN BRONZE.

## PLATE III.

1. Star-shaped ornament, cut out of a thin plate of metal; evidently meant to be fixed upon a more substantial foundation. It may have been part of the decoration of a shield. Diodorus, in his description of the Gallic costume (v. 30), says that 'their shields were painted after a peculiar fashion; and some had figures in bronze, very well executed, fixed upon them;' which implies that the same devices simply painted on the common shields were done in bronze for such as could afford it.

2. Pieces of chain, of various lengths, but, apparently, all belonging to the same object. This has been supposed a mail-coat, but these fragments are too unconnected, as well as too slight, to have served that purpose. More probably they formed part of a cheap military decoration of the kind described in the explanation of Plate XXI. 2. Pliny sneers at the use of similar appendages to the swords of the luxurious legionaries of his own times: 'cum capuli militum, ebore etiam fastidito, caelentur argento, *vaginae catellis*, baltei laminis crepitent.' (*Hist. Nat.* xxxiii. 54.)



## TESSELATED PAVEMENTS.

## PLATES V.-IX. AND XIV.-XVII.

THE materials used in the construction of the patterns are very simple; consisting of tesserae of white and blue lias for those colours, and of broken tile for the red. Some of the patterns appear here for the first time. That of Plates V. and XVII. seems to be derived from a trellis covered with vines, which the Romans, ancient and modern, call *pergola*. Plate XV. imitates matting. The great vase, *crater*, in the central compartment, Plate VI., is, on the contrary, a frequent decoration; probably, appropriated to a dining room. Whether the 'masonic' diagrams of intersecting squares in Plates VII. XVI. bore any mystic sense in this position, may be a question; but there can be no doubt they were used as religious symbols on the Gallic coins, on which a great variety of such forms are regularly introduced in the field.



## ORACLE OF NODENS.

## PLATE VIII.

PLACED in the midst of the inscription on the tessellated pavement of the Temple, but not exactly in the centre—seemingly to prevent its cutting up the names—is a circular opening, nine inches in diameter, surrounded by a broad red band, again enclosed in two others of blue. That some high mystery was involved in the setting of this unsightly object in so conspicuous a position cannot admit of any doubt.

It is evident from the copious references made by the writer of the MS. memoir upon the Temple to the *caverns* whence the oracular spirit issued in various places in Greece, that he suspected something of the same nature to have been intended by this orifice. But when he discovered, by undermining the pavement, that the terra-cotta funnel fitted into it merely leads into the loose earth below, and not into any *adytum*, he seems to have abandoned that idea. That it could not have been a mere drain for carrying off rain-water, as he afterwards suggests, must be seen upon a moment's reflection, for the very existence of a mosaic presupposes a covered building in our climate; otherwise, the first winter would have destroyed the work.

It appears to me almost a matter of certainty that this funnel was meant to receive libations poured to the 'God of the Deeps,' that were drunk up by the dry soil beneath, in the same way as the consecrated water in mediæval fonts and piscinæ is allowed to run off, after use, through a hole passing down the axis of the shaft supporting the basin. Not but that the faithful were, very probably, given to believe that the orifice led to depths unfathomable, like the cleft in the pavement of the sacristy at Lucca, through which the doubting priest went down straight to hell; and which Des Brosses, sounding with his cane and finding no more than two feet deep, 'made all possible haste to retire from so dangerous a neighbourhood.'

On this supposition, the opening in the pavement would be analogous to the well of salt water, that famous memorial of the former presence of Poseidon, in the Acropolis of Athens. Nothing

could be more consistent with the nature of the Silurian deity (allowing Meyrick's derivation of his name to be the true one) than that the drink-offerings made in his honour should be allowed to sink into the depths of the earth.

Besides this argument, we have abundant precedents for such libation in the regular form of sacrifice to the infernal gods, for the purpose of calling up a spirit from their domains to reveal the future. Thus Ulysses, to evoke the shade of the prophet Tiresias, digs a trench in the earth with his sword, into which he sheds the blood of a black ram; and again, Horace makes the witches Canidia and Sagana scratch a pit in the ground with their nails to receive the blood of a black ewe-lamb which they tore to pieces with their teeth.<sup>1</sup> Was our Nodens propitiated with 'drink-offerings of blood' poured out to him in the same way? The broad band of sanguine dye encircling the funnel in his temple floor affords good grounds for the suspicion.

For that here was the site of an Oracle, founded long before the coming of the Romans, is rendered probable by many circumstances. One of the strongest of these is the fact of the fees, *stipes*, paid regularly into the treasury of Nodens down to the moment of the destruction of his Temple, as the coins scattered about the ruins abundantly evince. Had it been merely a place of worship, the visitor would have offered his sacrifice and gone his way; the perquisite of the priest being derived from the victims only.

Were we to allow his former identification with Faunus to stand, the question would be settled at once, seeing that the Oracle of Faunus, at the Albunea source, was the most resorted to of all the oracles in Italy. But as the decorations of his temple so convincingly prove the aquatic character of the godhead of Nodens, I am much more inclined to see his parallel in the Grecian Glaucus; and this cannot be shewn better than by quoting Keightley's excellent summary of the ideas current respecting the latter personage from his 'Mythology,' p. 248: 'Glaucus, as is evident from his name, was an original god of the sea; probably only another form of Poseidon, whose son he is in some accounts. Like the marine gods in general he had the *gift of prophecy*; we find him appearing to the Argonauts and to Menelaus, and telling them what had happened, or what was to happen. In later times, sailors were continually making reports of his soothsaying. Some said he dwelt with the Nereids at Delos, where

<sup>1</sup> Serapis, lord of Hades, has his name from the Sanscrit, meaning 'drinker of blood:' and roses were strewn upon tombs as substitutes for similar libations.



he *gave responses to all that sought them*. According to others he visited each year all the isles and coasts with a train of monsters of the deep (κῆτροι), and, unseen, foretold in the Æolic dialect all kinds of evils. The fishermen watched for his appearance, and endeavoured by fastings, prayer, and fumigations to avert the ruin with which his prophecy menaced the harvests and cattle.'

Can it be a mere accidental coincidence that the actual sea-monsters of the train of Glaucus, in the very shape given to them by Grecian fancy, should play so conspicuous a part in the decoration of the shrine of Nodens?



# THE DEDICATION.

## PLATE VIII.

OF the dedicatory inscription worked in the tessellated pavement of the Temple, the copies hitherto published (as in the 'Corpus Inscript. Lat.' vii. p. 42, and in Dr. McCaul's 'Roman Inscriptions in Britain') are very incorrect in the first and last portions. They give for the opening four letters no more than D. or D. A., and read the concluding letters as INTERAMNATE. But now, with the aid of the accurate drawing made at the time of its discovery, some additional forms can be with certainty restored, and the whole may be read as follows :

Deo Maximo iterum FLAVIVS  
 SENILIS PRAESES RELIGIONIS  
 EX STIPIBVS POSSVIT  
 OPITULANTE VICTORINO INTER-  
 prete LATINE

'To the greatest God, for the second time, Flavius Senilis, Head of the Religion, has erected this, from voluntary contributions, the Director of the works being Victorinus, interpreter for the Latin tongue.'

I shall now proceed to justify this interpretation, the most important facts of which are now proposed for the first time, by taking its parts one by one, as some of them require a rather diffuse comment.

That D. M., in such connection as the present, can stand for nothing else than 'Deo Maximo' is put out of doubt by the heading of the votive tablet of Flavius Blandinus; to say nothing of the well-known formula: I. O. M., 'Jovi Optimo Maximo.' Such a prelude is designed to mark the supremacy of Nodens; his *name* is superfluous—every visitor to the temple knows that the supreme deity of Siluria is *He*.

I T cannot be a prænomen, which T by itself would have implied; besides, as the tablet just quoted is proof, these Flavii did not boast of so aristocratic a 'handle to their name.' The abbreviation, therefore, can only stand for 'iterum,' to be connected with 'posuit' which follows, and understood as commemorating the *rebuilding* of the temple. The fact of this rebuilding is rendered unquestionable by

the information added further on, that it was done 'by means of voluntary subscriptions;' and not by order of government, for such contributions could have flowed in from no other source than the pacified Britons of the neighbourhood, who, by the very nature of the case, would never have given out of their poverty to any such purpose, save for the re-edification of some time-honoured, much frequented sanctuary. The writer of the Memoir on the Temple, with great sagacity connects this re-erection with the encouragement that, according to Tacitus, Agricola gave the Britons to engage in similar works of civilisation, in order to wean them from their love of war and rapine. The date thus assigned is fully borne out by the inference deducible from the name of the dedicator. 'Flavius,' the *nomen* of the then reigning family (Domitian's), could only have been assumed by two classes of his subjects—imperial freedmen, who regularly took the family name of their *patronus* as prefix to their own upon manumission, or else by barbarians reduced to subjection, who in the same manner acknowledged themselves converted into *clientes* of the victor. Examples of the latter are the Gallic king *Julius* Togirix, and *Claudia* Peregrina, the supposed daughter of the pardoned Caractacus. Although the title 'Præses Religionis' is not to be found in any inscription yet published, the Rt. Hon. C. Bathurst is undoubtedly right in comparing it with the frequent designation 'Præfectus Sacrorum,' the sense of which is identical. Prof. Hübner suggests 'Præfectus Reliquationis,' 'commander of the depôt for the reserve,' which seems to me a very far-fetched explanation. Besides, an out-of-the-way term like 'reliquatio' would not be expressed by an abbreviation; it is only words of common occurrence that are abbreviated in public documents, because there is no danger of the contemporary reader mistaking what they imply.

But the description of the person as 'Head of the Religion,' i.e. High-priest, leaves no doubt as to which of the two classes just mentioned lays claim to Flavius Senilis. The idea of a born Roman setting up for the chief priest of a British local creed is too preposterous to be entertained for a moment. Senilis, therefore, must have held that office in virtue of his birth and nationality—in other words, he was a *Druid*, or rather the Arch-Druid of the province, for such is the true force of 'Præses Religionis' in this passage. Cæsar tells us that in Gaul all the power was divided between the nobles and the Druids, the rest of the population being little better than slaves. In Britain, therefore, looked upon as the fountainhead of the Celtic worship, the Druids must have enjoyed a yet higher con-

sideration. Under such circumstances we need not be surprised at finding the 'Præses Religionis' lord of so magnificent a locality, and surrounding himself with all the architectural embellishments and comforts (*delinimenta victorum* as Tacitus rightly calls them) introduced by his new 'protectors.' Foremost amongst such improvements was the conversion of his primæval druidical fane (of huge stones set on end, beyond a doubt) into the form of a Roman temple 'of the last newest fashion,' adorned with statuary and tessellated floors, and, as its foundations evince, of very respectable dimensions. Before dismissing the worthy Senilis, it may be remarked that his uncommon *cognomen* is probably a translation of his British name—'Hen,' *The Old*, not unfrequent in such use. It was the regular practice with the Gauls to turn their Celtic names into Greek or Latin, as reference to the later historians will abundantly prove; and in this very neighbourhood we have at Bulmore a native Grecising his British appellation into 'Agrius Cimarus,' the Wild Goat.

'POSSUTT' for 'posuit' is a phonetic piece of spelling; probably occasioned by the half-educated artist's wishing to express the strong accent placed upon the first syllable; or, very possibly, he may have supposed the word a tense of *possum*.

'Opus curante,' the reading hitherto accepted for the original of this sadly dilapidated part, might have been taken for the true one; for it is a common expression in tablets commemorating the erection of any important building. But as the remains of the letter preceding ANTE indicate an L, and decidedly not an R, I prefer to read OPITULANTE, which, however, does not alter the sense.

'Victorinus,' possessing neither *nomen* nor *prænomen*, was necessarily a plebeian, though, at the same time, freeborn. The name Victorinus, being very popular in Gaul, we may, without giving too much scope to fancy, suppose him to have been an architect or engineer who had come over in the train of Agricola with the view of pushing his fortune in the fine field just opened to ingenious people by the newly kindled taste of his barbarian cousins for the arts of peace. Agricola himself was educated at the University of Massilia, and ever retained a high respect for the system of mental culture there pursued.

This brings me to the most difficult part of my undertaking—in what manner the lost letters following INTER are to be restored. 'Interaminate' has been adopted in previous publications, but a careful examination of the coloured plate, and a comparison of the imperfect characters with those well preserved in the rest of the inscrip-

tion, will convince everyone accustomed to such work that the concluding letters are TINE, and cannot by any ingenuity be tortured into ATE.

It is, however, to be taken for granted that the concluding words had described the *profession* of Victorinus; to follow the precedent we have in the case of his employer, designated above as 'Præses Religionis.' On these grounds, I boldly propose to read 'Interprete Latinè,' 'Interpreter for the Latin tongue;' a form of expression justified by the common usage of 'loqui Latinè,' 'interpretari Latinè.' Fanciful as this explanation may at first appear, it is based upon strong and, to my mind, convincing arguments.

The interpreter, *ὑποφῆτης*, was an officer attached to every Grecian Oracle—where, indeed, his services were absolutely indispensable to enable the consulter to profit by the divine counsel communicated in the disjointed ravings of the Pythia, in an unknown tongue, or in dreams and visions of the night. The most remarkable, as well as most ancient, notice of this institution is to be found in the *Iliad* (xvi. 234), where Homer addresses Jupiter as 'Pelasgian sovereign of wintry Dodona; around dwell thy *interpreters* the Selli, with feet unwashed, and having the bare earth for bed.' The scholiast adds that their office was to explain the responses of the god; and that they were the highest order of priests belonging to the place. The oracles of Dodona assuredly stood in need of some such assistance, as they were declared by the mystic sound of self-agitated bronze caldrons suspended from the sacred oaks. These Selli, therefore, were true *Druids*, in the proper sense of the term, 'Priests of the Oak,' and the Zeus of Dodona was a Pelasgic, not Hellenic deity; and thereby of cognate origin with our Silurian Nodens.

The services of an interpreter were in his day no less needed by our own druidical god, although he had changed his name from 'Duw Mawr Neddyns' into 'Deus Maximus Nodens.' For he did not possess the gift of tongues, so perforce continued to deliver his words of wisdom to all who came to consult him in his native dialect. But a large Latin-speaking population was fast growing up on our side of the Severn. There were the garrisons of Gleva, Venta, and Isca within easy distance, besides the speculators attracted by the rich iron mines of Dean Forest; which, from the facility of working by means of open cuttings, were carried on by the Romans upon an immense scale: as doubtless, too, these same mines had previously furnished the warlike Silurians with those 'enormous, pointless' swords, of which Agricola's legionaries had felt the edge. For Cæsar

states that iron was produced in the 'midland' parts, though in small quantities, which name would not apply to the Sussex iron-field, the only other iron-producing district with which the ancient, or indeed mediæval, inhabitants of England were acquainted. These Latin-speaking settlers demanded special attention to be paid to their spiritual wants in the new order of things, and to be encouraged by all possible inducements to visit the temple of the aboriginal god. The Romans ever had a great veneration for long-established religions, particularly for those connected with oracles; and were at this very time engaged in rebuilding and embellishing many places of the sort throughout Greece—as Plutarch especially mentions with respect to Delphi. Add to this another and weighty reason in matters pertaining to religion, they could afford to pay much higher fees for divine counsel than could be wrung out of the devotion of the native population of moneyless hunters and herdsmen. For the presiding deity of an ancient Oracle gave advice to all comers upon the minutest concerns of daily life, as we see by the list of questions cited by Plutarch in his treatise on the subject; nay, more, he did not think it beneath his dignity to give information, for a small fee, respecting 'things lost, stolen, or strayed.' Of which custom we find in this very place an amusing exemplification in the votive tablet of Silvianus touching the recovery of his stolen ring.

Victorinus was clearly a man that could turn his hand to anything; like Juvenal's half-starved Greek, he was, as circumstances demanded,

Augur, schœnobates, geometres, pictor, aliptes,

and shone in every capacity.

To his taste and skill the numerous tessellated floors of the Villa, with their graceful and varied patterns, bear ample testimony, and lead us to form a high opinion of the temple that rose up under his direction—although nought of its architectural features now survives—pillars and entablature having (as the absence of even their fragments proves) been constructed of oak.

Such a universal genius was the very man the times called for; and we cannot doubt that he 'worked the oracle' to the greater glory of the prophetic powers of ancient Nodens; to the edification of all comers to his shrine; and, above all, to the increased profit of his patron, who may very well have been one of those Britons whom Agricola had in his mind when he said their natural abilities were superior to those resulting from education in the Gauls—of whom

Cæsar himself has commended the ingenuity and aptitude for imitating the works of more civilised people. But the passage of Tacitus lends so much support to what has been here advanced, that no apology is required for transcribing it in full.

‘Sequens hiems saluberrimis consiliis absumpta; namque ut homines dispersi ac rudes, eoque in bellum faciles, quieti et otio per voluptates adsuescerent, hortari privatim, adjuvare publice, ut *templa*, fora, domus, extruerent; laudando promptos et castigando ignavos, uti honoris æmulatio pro necessitate esset. Jam vero principum filios liberalibus artibus erudire, et ingenia Britannorum studiis Gallorum anteferre; ut qui modo linguam Romanam abnuebant eloquentiam concupiscerent. Inde etiam habitus nostri honos et frequens usus, paulatimque discessum ad delinimenta victorum—porticus, balnea, et conviviorum elegantiam, idque apud imperitos *humanitas* vocabatur, cum pars servitutis esset.’ (‘Agricola,’ xxi.)

Before dismissing this inscription (the most important of its kind ever discovered, for the remarkable facts in our early history which may with such good reason be deduced from its terms), I must call particular attention to the support of my theory as to its date which the *lettering* itself indisputably affords. Many of the characters slope considerably from left to right, which is a peculiarity of early Latin writing, but is never found in inscriptions of later date than the first century of the Empire; from which time downwards all the straight lines are perfectly vertical. The general character of the writing in this dedication may be compared with that preserved to us in the announcements scribbled upon the house-walls of Pompeii, and goes far to indicate the same period.

A similar conclusion may be drawn from the coins scattered over the site of the Temple. Those of the early Cæsars occur in large numbers, and not much worn by circulation: an evidence of their being deposited there not very long after their issue. Deeper in Siluria, as at Caerleon, coins earlier than Vespasian very rarely turn up, and when they do they exhibit all the marks of the wear and tear of a century. That these coins were found scattered broadcast over the very floor of the Temple may easily be explained: the Pictish or Saxon pirate who made booty of the place upon the withdrawal of the Roman legions from the province, cared for nothing but the gold and silver in the sacred treasury, and tossed away all the useless coppers; doubtless with many an execration upon the shabbiness of the donors. It is true that Diodorus Siculus talks of the immense amount of gold, in coin and ornaments, lying upon the ground in the



holy places in Gaul, and protected from depredation by religious awe. But by the times of Honorius the march of intellect had, no doubt, rendered a 'safe' as indispensable to a pagan temple as it is now to a modern church.

And lastly, I would ask whether the new-born zeal of the Britons for studying the language of their conquerors, which, before the beneficent rule of Agricola they had held in such detestation, may not lend some countenance to the reading I have suggested for the lost designation of Victorinus?



## ARTICLES IN IRON AND BONE.

## PLATE X.

1. COMB; cut out of the bone of some large animal; in the absence of boxwood, whereof the ancients usually made that necessary instrument:—

Quid faciet nullos hic inventura capillos,  
Multifido *bucius* quæ tibi dente datur?—*Mart.* xiv. 25.

2. Comb, the middle decorated with circles, apparently made with a small centre-bit, but very irregularly placed.

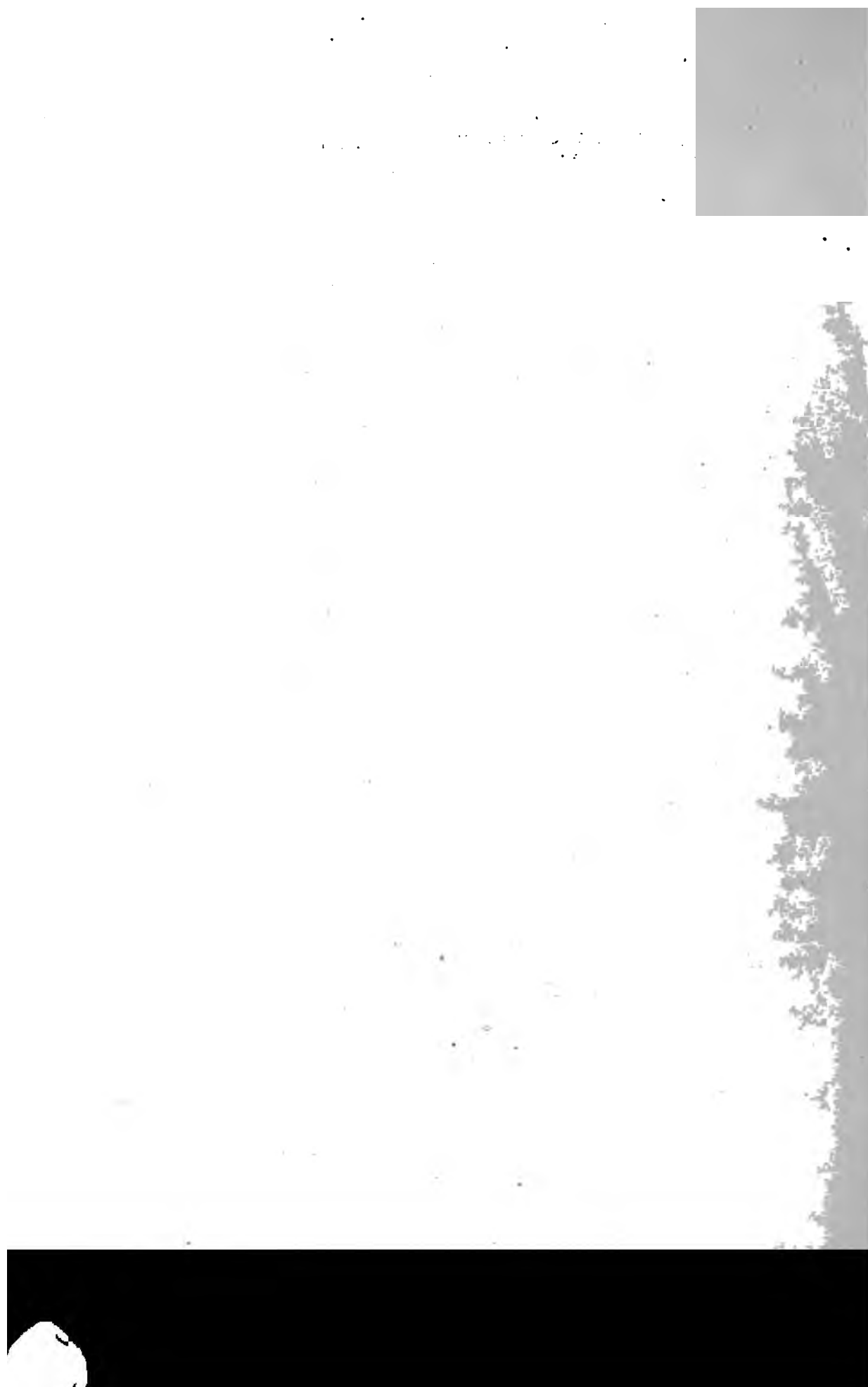
3. Clasp-knife, with ring at the back for suspension; the bone handle ornamented with drill-holes. Ancient specimens of this implement are very rare; but among the 'Rutupine antiquities' in Trinity College library is one having a bronze haft in open work representing a hound seizing a hare.

4. Handle of a table-knife of bone, curiously carved. Juvenal speaks of the use of bone-handled dinner knives, instead of ivory, as the mark of a very poor household, the poet's own.

5. Hunting-knife; the haft regularly scored all round, to give a firm grip to the hand.

6. Hunting-knife, of more formidable proportions; evidently designed for such use as Martial names in making present of a *culter venatorius*:—

Si dejecta gemas longo venabula rostro,  
Hic *brevis* ingentes cominus ibit apros (xiv. 31).



ARTICLES IN BONE.

PLATE XI.

1. CIRCULAR DISK, pierced and ornamented with concentric grooves; the holes prove it to have been applied to the belt for decoration, in the absence of more precious material.

2. Disk, of the same use.

3. Spindle-whorl; the hole in the centre received the stick, *fusus*, on which the thread is wound, as fast as it is produced by the revolution of the implement, twirled by the thumb.

4, 5, 6. Small ornamental disks, serving for the same purposes as Nos. 1, 2.

7. Ornamental top of a writing-style.

8, 9, 10. Ornamental plaques, to be applied to leather.

11. Spherical bone-handle to an iron tool—perhaps a drill.

12. Strip of bone, perforated at each end; of unknown use.

13. Arrow-head of bone. Tacitus describes the Fenni of North Germany as tipping their arrows in this manner.

14. Knife-handle, very elegantly turned in the lathe.

15, 16. Styles, for writing upon wax-tablets; the broad end served to smooth the wax, when required for another inscription.

16-23. Pins, for fixing the hair—a large number of which must have been required in the very elaborate coiffure in fashion during the Flavian *régime*, as may be inferred from Martial (ii. 66):—

Unus de toto peccaverat orbe comarum  
Annulus, incerta non bene fixus acu.

24. Bodkin; these are very common in bone.

25. Small chisel, set in a bone handle.



## ARTICLES IN BRONZE

## PLATE XII.

1. Fragment of an ornament ; of uncertain use—a bracelet?
2. Finger ring, with key attached, *clavis laconica*. The make of the wards shows that it was meant to act by lifting, not shooting the bolt, on the principle of the old-fashioned latch-key. Such rings occur in gold, and are supposed to have been worn by the lady of the house as a badge of domestic supremacy (see 'Archæological Journal,' xxix. p. 305).
3. Clasp for the belt. The opening in the middle received the hook that fastened it.
4. Fibula, in the shape of the British target, with projecting umbo, the surface encrusted with enamels of different colours ; a very instructive specimen.
5. Fastening for the belt.
6. Fibula, in the shape of the Amazonian shield, decorated with a pierced pattern, the *opus interrasile*, just coming into vogue when Pliny wrote.
7. Fibula, similarly ornamented.
8. Fibula, in the same style, but the pierced work uncommonly elaborate and graceful.
9. Fibula, composed of four enamelled targets, joined together.
10. Clasp for the belt, in the shape of a scallopshell.
11. Fibula, with high projecting bow ; of unusually massive make.





## DEUS NODENS.

## PLATE XIII.

DR. McCaul quotes from a letter from Meyrick to Lysons that 'Deus Nodens seems to be Romanised British, which correctly written in the original language would be Deus Noddyns, the "God of the abyss," or it may be "God the preserver," from the verb *noddi*, to preserve; both words being derived from *nawdd*, which signifies protection.' Prof. Jarrett, a profound Celtic scholar, to whom I applied for a translation of 'Deus Noddyns' without mentioning Meyrick's explanation, at once rendered it as 'God of the deeps,' a sense that every circumstance confirms. With so many dedications extant to 'Deo Ceado,' 'Suli Minervæ,' 'Jovi Dolicheno,' and 'Deæ Coventinæ,' and other British deities with names thus rudely Latinised, there is no necessity for our resorting, like Sir W. Drummond, to the Greek, in order to find a title for the 'Greatest God' of the Silurians.

The title 'God of the abyss' is well suited to the character of Deus Nodens, for that he was a sea—or river-god is placed out of all doubt by the design of the pavement, *dedicated to him*, be it observed, that decorates the floor of his temple. The centre is formed by two sea-serpents, represented in the usual form given by the Greek painters to the dreaded *κῆτος*, as it is seen in the Pompeian wall-painting of Perseus and Andromeda. This sea-monster closely resembles the ichthyosaurus of geologists, with its elongated neck and pectoral paddles, or 'flippers,' which are coloured bright red in our mosaic to augment the savageness of its aspect. The field is occupied with figures of fish, evidently salmon, the chief glory of the Severn. That the most conspicuous part of the ornamentation of a temple was intended to indicate the power and attributes of the deity therein adored, is so obvious a fact, that it is mere waste of time to notice the argument based on the small figures of dogs, serpents, and the like, found in the same locality, but not necessarily belonging to the temple itself. The votive limbs and the imprecation of Silvanus are apparently more to the purpose for discovering Esculapius here, but such offerings would be fitly dedicated to the 'Supreme God' of any

people, considered in his general character of the preserver of life and giver of all good.

There is every reason to believe that we have Deus Nodens himself figured upon this most curious bronze plaque (Pl. XIII.), clearly intended for personal decoration: the most obvious purpose to which it can be assigned being that of the frontlet of the head-dress worn either by the idol itself or by the officiating priest, after the manner of the large ornamented disks of thin gold so frequently turned up in Ireland. In the centre rises a youthful deity (and therefore not 'Faunus,' who has wrongfully usurped the honours of his temple and worship in the 'Corpus Inscr. Lat. '); he is crowned with rays like Phœbus (or more probably 'his bonnet sedge,' like Camus), carries a sceptre, and is borne over the waters in a car drawn by four sea-horses, like the Roman Neptune. On each side floats in the air a winged Genius, clearly typifying the Winds, one holding forth in his right the leaf-shaped fan commonly seen in the hands of Roman ladies; the other Zephyr similarly waves a handkerchief; both grasp in the left hand the end of the shawl or *chlamys*, thrown loosely over each arm. Rude as is the engraving, there is a lightness and freedom in the drawing of these figures much to be admired, and expressing with great truth the airy nature of the beings it attempts to embody. Each end of the composition is filled up with a reclining Triton; the one brandishing two paddles of the very shape still employed by those that navigate the primitive British bark, the coracle; the other, an anchor, and his proper attribute, the shell-trumpet, the 'cava buccina,' assigned to him by Ovid.<sup>1</sup>

On the smaller fragment, evidently part of the same decoration, Triton is yet more distinctly represented; he is here winding a blast on his conch to call the winds to do him service, whilst he wields the anchor for sceptre; on the other side sits the votary of Nodens, the Silurian fisherman, enveloped in the hooded frieze mantle worn to this day by his brethren of Naples, and who, by the favour of the god, has just hooked a magnificent salmon.

<sup>1</sup> The object carried by the deity in the quadriga may possibly be intended for the same instrument, not for a sceptre.

## PLATE XVIII.

PERSPECTIVE view of the hypocaust under room XLIII. on the plan. This was the usual method for warming houses of the better class in cold climates, for the Romans were not acquainted with the use of fire-places having chimneys; the *focus* of poorer dwellings being simply a fire made in the middle of a room with a hole in the roof above for the escape of smoke. Julian, in his 'Misopogon,' tells a curious story that well illustrates the custom. Residing in Paris during a very severe winter, he would never allow his bedchamber to be warmed, 'although this could have been done by means of fire under the floor, as the houses in that region are generally constructed.' But the frost growing still harder, he was forced to submit, but fearing lest heating the flues suddenly should bring the damp out of the walls, he ordered a brazier of live coals to be carried in, and narrowly escaped suffocation from the fumes.



## PLATE XIX.

THE goddess Ceres, seated on a throne ; a cornucopia in her left hand ; the right, which, by rule, held forth a bunch of wheat-ears, is missing. She is clothed in thick and ample drapery, like a Roman lady of the period ; but her long hair is arranged with more elegance than was then the height of fashion, and probably represents the national style of the British women. There is much dignity in the design of this little statue, evidently one of the Penates of the Flavii, and its execution does great credit to the provincial sculptor. The material is stone, but whether forest or brought from elsewhere (an interesting point in the history of art), I have not been able to ascertain, and the total height about 30 inches.



## VOTIVE TABLETS.

## PLATE XX.

OF these tablets Nos. 1 and 2 are on plates of bronze, of the size figured; the lettering formed by dots made with a punch (*pointillé*, to use the more expressive French term); No. 3 is carelessly scratched with a graver upon a sheet of lead. No specimens of the sort have been discovered in this country, except a few at York, some forty years ago, and now preserved in the local museum. Of these the only two still legible are similarly of bronze, with the letters stippled in the same manner: one is dedicated by 'Demetrius the Scribe [secretary] to the gods of the governmental palace;' the other, by the same person, 'To Ocean and his consort Tethys:' the language is Greek.

Of the tablets found at Lydney, No. 3 is infinitely the most interesting and uncommon: it is not an expression of gratitude to the god, but the promise of a fee to him for the recovery of stolen goods. In its nature it may be compared with the leaden scrolls discovered in the 'Demetrium' at Cnidus, which similarly invoke the wrath of heaven upon certain obnoxious parties.

As the meaning of this inscription has not been exactly detected in former publications, it will be advisable to subjoin a translation in full: 'To the god Nodens. Silvianus has lost a Ring: he has made offering (*vowed*) half (*its value*) to Nodens. Amongst all who bear the name of Senecianus, refuse thou to grant health to exist, until he bring back the ring to the Temple of Nodens.' There is something very humorous to the modern mind, though doubtless grave enough in its primary intention, in this earnest appeal to divine aid in such a case. It is clear that the loser suspects Senecianus of the theft, but can produce no legal proof to compel restitution; he therefore begs the god of the abyss, who, like Serapis, was the giver of health, to afflict Senecianus and his kith and kin with all manner of disease, until the stealer bring back the lost article and deposit it in the temple. *This*, no doubt, was to be done secretly, so as to spare the feelings of the penitent Senecianus. The punishment invoked may seem to us out of all proportion to the offence; but we must remember that Roman rings were often very weighty, and the British provincials extremely

poor. 'Silvianus,' being a man of only one name, must have been a plebeian, and probably carried all the gold he ever possessed, made up into the 'uncialis' or 'semiuncialis annulus,' upon his finger.

The blunders in the spelling are worthy of notice: the 'Devo' shows that the writer was sorely puzzled between 'Deus' and 'Divus,' and so compromised the matter by uniting both; whilst the 'de-mediam' for 'dimidiam' would make us suspect that the popular pronunciation of such words was verging into the sound of the Italian 'mezzo'—its ultimate contraction.

#### TABLET OF PECTILLUS. No. 2.

THIS name has been wrongly published as Pectilius, but a reference to the drawing will leave no doubt as to the duplication of the L, the one placed within the other, after the fashion usual in careless inscriptions, strikingly exemplified in the repeated signature of Bellicianus, figured in 'Isca Silurum.' (Plate XXIV.) The name is a diminutive (but whether derived from 'pectus' or 'pecten' is uncertain), and probably belonged to a slave boy in the service of the Flavian family at the villa. The animal sketched at the head of this tablet, hitherto taken for a *dog*, and pressed into the service of the assumed Esculapius, was in all probability meant for a *wolf*. A votive tablet, down to the present day in Italian churches, always bears a picture of the scene or object that gave occasion to its dedication; and if Horace, within a few miles of Rome, deemed his escape from a wolf sufficient cause of gratitude to heaven to be celebrated in a special ode, how much more merited the thankfulness of poor little Pectillus to the protecting Nodens, after his encounter with such a foe in the interminable glades of the vast Silurian wood!

Quale portentum neque militaris  
Daunia in latīs alit esculetis,  
Nec Jubbæ tellus generat leonum  
Arida nutrix!

The figure is clearly the same with that of the animal represented by the bronze Plate XXVII. 10, which there can be no question is a wolf at bay.

The tablet of Flavius Blandinus (No. 1) offers two points worthy of attention. The first is the title D. M. given to the god, the position of which leaves no doubt that 'Deus Maximus' was his regular title: whence too we may suspect that the M. following his name in the tablet



of Pectillus is intended for 'maximo,' not 'meritò,' as hitherto interpreted.

The careful execution of these dotted letters, a kind of work that requires a practised hand, would lead us to believe that they were made to the order of the dedicators by some artisan attached to the temple who specially attended to this department.<sup>1</sup>

The second thing here to be noticed is the curious *agnomen* 'Armatura,' which has been translated 'Imperial guard,' but which much more probably stands here in its present Italian sense of 'a suit of armour.' Designations derived from articles in common use were borne even by persons of patrician families, as 'Malleolus' by the Corneli, or 'Aciscolus' by the Valerii. As for the word, understood in the sense I suggest, it exactly corresponds to 'Thorax,' a well-known Greek name. There is also reason to suspect that 'Armatura' is a translation of the *British* name of Blandinus, by which he was still addressed by his countrymen; for his *nomen*, Flavius, proves him to have been of the same family as Senilis; and the elegant lettering of his inscription bespeaks an equally early date.

<sup>1</sup> An early and invaluable example of the style is seen in the dedication by Pyrrhus, of a piece of armour captured 'from the Romans and their allies,' lately found at Dodona; and published in the *Gazette Archéologique* for 1878.



## ARTICLES IN BRONZE; ACTUAL SIZE.

## PLATE XXI.

1. HUMAN arm, the left: the section hollow, for the purpose of setting it upright on the base. An *ex-voto* without doubt; yet not, therefore, a conclusive reason for identifying Nodens with Esculapius, but a token of gratitude to the 'Deus Maximus' as the giver of all good, health the foremost. In the temple at Golgos, dedicated to *Hercules*, Cesnola found numerous stone tablets sculptured with various members of the human body, similarly offered to the god of the place—not to Esculapius.

2. Gorgon's Head, evidently of home manufacture; and most assuredly answering its purpose, for hideousness was the great virtue of an amulet, the object of which was to baffle the stroke of the Evil Eye. Complete specimens (of which there are several in the class of Celtic antiquities in the British Museum) show that similar masks were affixed to numerous chains by the holes remaining in the margin, and used for decorating the breast, after the fashion of the Roman *phaleræ*.

3. Human leg; an *ex-voto*, of the same character as No. 1.

4. Candlestick, in the form of a cock, carrying a socket on his back. The bird was the regular attribute of Mercury, and had nothing to do with Esculapius, son of Apollo; but there is no obligation for supposing the figure selected with special reference to the 'Genius loci.' It is very probable that the candlestick was part of the furniture of the temple, for the burning of consecrated tapers was then as now (wherever the practices of the ancient religion are maintained) a necessary ceremony on the paying of vows. This grotesque little bronze speaks for itself to tell where it was made; the bird, therefore, may have been selected as sacred in kind, for Cæsar observes that the Britons 'think it unlawful to eat hares, geese, and *fowls*, although they keep them for amusement.'

5. *Phalera*, of same nature as No. 1.

6. Fibula, in the shape of the British target, the *tarian*, with its central boss and studs, so long preserved by the Highlanders.

7. Fibula, in the shape of the peculiar *Gallic* shield, made of

wood adorned with strapwork of metal: the device in this case, a serpent. It has been incrustated with enamel. An interesting and unpublished type of fibula.

8. Fibula, in the shape of a peapod just bursting; the pin fitting into the open part.

9. Fibula, of square shape; the surface cut in chequers.

10. Fibula, of circular form, the surface filled with concentric rows of enamel. The surface is much damaged by the oxidation of the metal, but in its original state its effect must have resembled the perfect and beautiful specimen found at Usk, and accurately figured in Lee's 'Isca Silurum.' (Plate XXVIII. 14.)

## PLATE XXII.

LETTERS, cut out of a thin plate of bronze, and intended for affixing to a surface by small nails, in order to form an inscription. This was a common practice with the Roman architects in cases of sufficient importance to demand such care and cost; the most notable example being the *Maison Carrée* at Nismes, where the dedication may still be read by the help of the holes in the marble which received the pins fastening the letters.

From the slightness of substance in the present case, it is more probable that these letters were nailed upon wood. But they reveal a most interesting fact; for, excepting the lost s they form the words—

NODENTI SACRVM,

which must have consecrated some piece of furniture in his Temple, probably the Coffin—which, as a matter of course stood, like our alms-box, in the most conspicuous place, for attracting the contributions, ‘stipes,’ of the faithful

Amongst the relics preserved at Lydney Park, are several more bronze letters, and amongst them half of the missing S. Besides which are the following: F F F V V T T T, and part of a letter which may have been a Q; the three T's being largest of all; with a fourth smaller than the other letters.



## PLATE XXIII.

PLATES of thin bronze intended for the ornamentation of a wooden surface.

No. 1 has a pattern of a four-leaved flower, incised, within dotted compartments; the lower edge is cut into an Etruscan wave. This last feature may possibly have some connexion with the character of the deity to whose honour it was dedicated. This fragment belongs to the decoration of the front of the Coffin, which should have borne the inscription figured in the last Plate.

No. 2 formed a subordinate part of the same decoration; it is pierced with the pattern of an ivy-leaf.





## BRACELETS.

## P L A T E   X X I V .

THESE bronze ornaments of the humbler class are exact imitations of those in gold, to which in their pristine lustre they must have borne a close resemblance. Some of them, as Nos. 1, 8, are flat bands chased on the outside with elegant and carefully executed patterns; the others are twisted out of four strands of wire in the same manner as the gold *torques*. From the number of fragments of these decorations, which seems too large to be accounted for by accidental loss on the part of the inhabitants of the Villa, it may be that they were deposited in the Temple as the votive offerings of the poor; and were disregarded by the spoilers, who carried off everything of the sort possessing any intrinsic value that they found amongst the *donaria*.



ARTICLES IN BRONZE.

PLATE XXV.

1. *STYLE*, for writing on wax tablets; the end, used for obliteration and smoothing the surface, is formed as an ivy-leaf; a figure usually given to the ornamental stops in an inscription.

2. *Style*; the flat end in the shape of a spade.

3. *Style*; the flattener here takes the form of a bee's-wing.

4. Spoon; with highly ornamented shank, designed as a swan's neck hanging from a garland.

5. Large spoon; the pointed end of the shank was used for extracting boiled snails, always a favourite food with Italians, out of their shells. Hence the Latin name (*Mart. xiv. 121*).

*Sum cochleis habilis, sed non minus utilis ovis,  
Numquid scis potius cur cochleare vocer ?*

6. Instrument for cleaning the finger-nails, intended to be hung with other trinkets, as tweezers, ear-pick, &c., from a chatelaine.

7. *Style*; the end as an axe blade.

8. Rod of a small balance (*libra*), probably used for weighing coin, as the steelyard (*trutina*) was in more general request for commodities of other kinds. The equidistant dots placed along the top make it probable that a measure was intended, although the divisions do not correspond with parts of the Roman foot. These dots cannot be supposed to be merely ornamental: they divide the beam into twenty-four roughly equal parts; the total length is a span, *spithamas*, a measure used more by the Greeks than the Romans.

9. Instrument of unknown nature.

10. *Style*, with leaf-shaped point.

11. *Style*, in the shape of a battle-axe; or, perhaps, an *ex-voto* representation in miniature of the actual weapon.

12. Tweezers, an instrument in general use with the Romans for the removal of superfluous hair.



## SAMIAN WARE.

## PLATE XXVI.

THE only feature worthy of notice in the various patterns here figured is the armament of the warriors in fragments 2, 3. The greaves upon their legs, and the round targets, *parmae*, which they carry, prove them not imperial troops, but heavy-armed gladiators, the *hoplomachi* and *crupelarii* of the period. The girl borne off by one of them makes it appear that the subject is the Rape of the Sabines, treated by the Celtic artist according to the ideas of his day. Samian ware was not made in Britain, but was imported from Auvergne, and a locality on the Rhine; localities which alone produced the peculiar clay required for this fine pottery.



## BRONZE OBJECTS.

## PLATE XXVII.

1*a* and *b*. VICTORY, standing on the globe, with expanded wings, as if just alighted. An unmistakable specimen of Romano-British art. The cast has been made in a clay mould upon a model in wax; by the process known as *jet à cire perdue*, still commonly employed by the Japanese for their elaborate bronze works.

2. Bust of Jupiter, of tolerable execution, and probably of Gallo-Roman make; the counterpoise for a small steelyard.

3. Dog, with great head and short tail; one of the true British breed, the ugliness and courage of which are alike descanted upon by Grattius Faliscus; and which Strabo says were used by the natives equally for the chase and for war.

4. Ring of elegant pattern, cut out of one piece of jet: a substance prized by the Romans for its magical and medicinal virtues. The engraving on the face seems intended for a scarabæus.

5. Ring, with high octangular bezel, in which is set an onyx, neatly engraved with a Thunderbolt. This device may have been borne from devotion to Jupiter; or else for a badge by a soldier of the 'Legio Fulminata,' so called from the *thunderbolt* painted on their shields.

6. Ring-brooch, of the Celtic pattern, more common in Ireland than here; the ends terminating in serpent-heads.

7. Fibula, in the form of a Fox; well represented. In no article of jewelry was so much variety aimed at by the Romans as in this.

8. Bacchic Panther; the customary adjunct to the figure of the god of wine: a statuette of whom this neatly executed bronze probably accompanied amongst the *penates* of the ancient occupant.

9*a* and *b*. Fibula, forming the head and neck of a Bull: the neck inlaid with coloured enamels. A most interesting relic, for the long forehead and short curved horns prove it a picture from the life of the Bos 'longifrons,' that then roamed wild in the British forests. The art of enamelling is actually ascribed by Philostratus to the 'barbarians dwelling on the coast of the ocean,' i.e. the Celts. By this he must mean only the *champ-levé* process, by which these Romano-

British decorations are all produced; for the *cloisonné* work in gold was in use with the Egyptians.

10. A wolf at bay; the small head, long neck, pointed ears, and shaggy coat, leave no doubt as to the nature of the animal here set before us. Doubtless an *ex-voto*, commemorating some miraculous escape from its fangs in the surrounding forests: like that which gave occasion to the votive tablet of Pectillus. (Pl. XX. 2.)

12. Ring, the face not engraved; and therefore, merely ornamental; probably once gilt. These broad-faced plain rings were worn by women, and were so highly polished as to serve for portable mirrors, like those still carried by Hindoo women upon their fingers.



## ARTICLES IN IRON.

## PLATE XXVIII.

1. Socket with loop attached ; of uncertain use.
2. Stand for a lamp. All three extremities originally terminated in the same manner ; and the curls received the bottom of the lamp. The stand was secured by a pin passing through the hole in the centre upon the top of a long shaft in wood. Martial has a joke upon a ' candelabrum ligneum ' like this—

*Esse vides lignum ; serves nisi lumina, fiet  
De candelabro magna lucerna tibi.—(Mart. xiv. 44.)*

3. Prick-spur, the only kind known to the ancients : the rowel-spur being a mediæval invention.
4. Lamp-stand of simple form.
5. Lamp-stand, more elaborate in construction, and furnished with socket for fitting upon the top of the shaft.
6. Clamp, of uncertain use (ferule of a staff?).
7. Lamp-stand, having a socket for shaft, and the arms curiously waved. The destination of these apparently puzzling articles is placed out of doubt by comparing them with the terminations of the bronze candelabra of Etruscan manufacture.



## IRON IMPLEMENTS.

## PLATE XXIX.

1. HOE, *marra*; exactly similar to that now in use.

2. Hatchet; with long socket for the pole: much resembling the mediæval 'brown bill.' This was probably a military weapon, to judge from its immense proportions. The Gallic soldiers of Imperial times appear to have exchanged their old national claymore for the axe, borrowed from their German enemies, of whom this arm, the formidable *francisca*, was the distinction. At all events, Constantine's Gallic troops, in the triumphal procession upon his Arch at Rome, carry long pole-axes on their shoulders; Ammian also gives it precedence over the sword in mentioning the two legions, formerly raised by Magnentius, but afterwards employed in garrisoning Amida in Mesopotamia: 'Inter haec Galli morarum impatientes, *securibus gladiisque succincti, patefacta sunt egressi postica*' (xix. 7).

3. Adze, *ascia*; the opposite end bifurcated. This seems to be the *dolabra*, described as having one end made for hewing timber, the other pointed for pulling down walls. The tool-formed part of the regular equipment of the Roman legionary. Juvenal has this of its use:—

*Si lentus pigra muniret castra dolabra* (viii. 248).

4. Axe; of elegant outline, and, like the rest, designed for the purposes of war.

5. Axe; with very long but narrow blade; thus agreeing closely with the *francisca* as now met with in the Merovingian tombs. Eumenius (in his oration upon the recovery of Britain) expatiates on the fact that the troops of Allectus were composed of barbarians, who lived at free-quarters upon the oppressed provincials; and that, consequently, the victory of Constantius had not cost the life of a single Roman citizen. It naturally follows that bodies of Frankish mercenaries occupied so commanding a position as the site of these buildings, from time to time, towards the close of the Empire.



## PLATE XXX.

1, 2. THE Terminal Figures mentioned at p. 4, and fully described in the Appendix.

3. Great Wolf-hound, lying down, but looking around, as if on the alert. Round his neck is a collar, composed of metal plates, for the defence of the throat in encounters with the enemy. Both the design and workmanship of this little bronze are so immeasurably superior to the generality of its kind found in Britain, as to warrant us in considering it one of those old Greek works so sedulously collected by Roman men of taste, and carried about with them on their most distant perigrinations.

4. Stamp, cut in slate, for authenticating the salves compounded by the oculist, Julius Jucundus. These were the 'Collyrium Stactum,' to be dissolved in water, and dropped into the eye: the 'Collyrium Melinum,' which owed its virtue and colour to oxide of copper; and the 'Collyrium Penecillatum,' to be applied to the conjunctiva by means of a paint-brush. Stamps of this kind are not uncommon. A complete list of those discovered in Britain is given in the 'Archæological Journal,' vii. p. 354; and a more general one in my 'Antique Gems and Rings,' II. p. 20.

5. Piece of Samian ware, probably of the Auvergne factory, marked with the name of the maker 'Docius,' by means of two different stamps; as if done for the purpose of comparing the effect of each.



# CATALOGUE OF COINS

FROM

LYDNEY PARK

BY THE LATE

MISS CHARLOTTE BATHURST

[*MADE MORE THAN SEVENTY YEARS AGO*]





TO THE  
RIGHT HON. CHARLES BATHURST

THIS CATALOGUE OF  
A SERIES OF COINS OF THE ROMAN EMPERORS  
SELECTED FROM THOSE FOUND AT  
LYDNEY PARK

IS DEDICATED  
BY HIS GRATEFUL AND AFFECTIONATE DAUGHTER

*CHARLOTTE BATHURST*



## CATALOGUE OF COINS.

---

*Those coins with (\*) prefixed were found in a jar of red pottery in the Kidnolls.*

---

### AUGUSTUS.

Heads of Augustus and Agrippa, over them . . . . .; underneath DIVI F. *Rev.* :  
A crocodile chained to a palm tree. Over him COL NEM. *Æ.* 2.

CAESAR AVGVSTVS DIVI F PATR PATRIAE. *Rev.* : Two young men resting  
their hands on two shields placed between them with sacrificial instruments  
over. AVGVSTI F COS DESIG PRINC IVVENT. In exergue C L  
CAESARES (i.e. Caius and Lucius). *AR*

### NERO.

NERO CAESAR AVG IMP. *Rev.* : Female figure having her left hand on a spear,  
holding ears of corn in her right. PONTIF MAX TR P VII COS IIII PP.  
On each side EX-SC. *AV*

NERO CAESAR AVG PP. *Rev.* : Female figure sitting. In exergue SALVS. *AR*

NERO CLAVDIVS CAESAR AVG GER PM TR P IMPP. *Rev.* : A temple. MAG  
AVG. In exergue SC. *Æ.* 2.

IMP NERO CAESAR AVG P MAX TR P P P. *Æ.* 2.

### GALBA.

\* IMP SER GALBA CAESAR AV. *Rev.* : Figure standing, one foot on a globe,  
holding a wreath (?) over an altar. SALVS GEN HVMANI. *AR*

### VITELLIUS.

\* A VITELLIVS GERM IMP AVG TR P. *Rev.* : Female figure sitting, holding a  
cornucopia. CONCORDIA P R. *AR*

### VESPASIAN [AND TITUS].

T CAESAR IMP VESPASIANVS. *Rev.* : A cow. Over her COS V. *AV*

IMP CAESAR VESPASIANVS AVG. *Rev.* : Captive female sitting under a trophy.  
In exergue IVDAEA. *AR*

..... VES ..... *Rev.* : Female figure sitting. *AR*

.... AR VESPASIANVS .... *AR*

DIVVS AVGVSTVS VESPASIANVS. *Rev.* : A globe supported on the backs of  
two goats [*capricorns*] joined together. A smaller globe under them. *AR*

IMP CAES VESPASIAN AVG COS VII P P. *Rev.* : Female figure standing,  
holding a cornucopia in her left hand. FIDES. On each side S-C. *AE*. 2.

IMP CAES VESPASIAN AVG COS III. *Rev.* : Female figure standing. MONETA  
... AVGVSTI. On each side SC. *AE*. 2.

IMP CAES VESPASIAN AVG COS IIII. *Rev.* : Female figure sitting, her right  
hand raised to her head. .... AVGVSTI. In exergue SC. *AE*. 2.

\* DIVVS AVGVSTVS VESPASIANVS. *Rev.* : A globe supported on the backs of  
two goats [*capricorns*], as above. *AR*

\* IMP CAESAR VESPASIANVS AVG. *Rev.* : Female figure standing. COS I T  
... TR POT. *AR*

\* The same (reversed). *Rev.* : An eagle. On one side COS. *AR*

\* The same. *Rev.* : Female figure sitting. VOTITER TRP. *AR*

\* ..... AR VESPASIANVS AVG. *Rev.* : Female figure sitting. COS II ... *AR*

\* IMP CAESAR VESPASIANVS AVG (reversed). *Rev.* : Female figure sitting.  
PON MAX TR P COS. *AR*

\* IMP CAES VESP AVG P M COS IIII. *Rev.* : Female figure sitting. On each  
side TRI PO. *AR*

\* The same. *Rev.* : Sacrificial emblems. Over them AVGVVR. In exergue T POT. *AR*

\* ..... VESP AVG PM COS ..... *Rev.* : Hands crossed, spikes of corn  
over them. *AR*

\* IMP VESP AVG PM COS IIII. *Rev.* : Sacrificial emblems AVGVVR. In exergue  
TRI POT. *AR*

\* IMP CAESAR VESPASIANVS AVG (reversed). *Rev.* : Figure standing, holding  
a trophy COS. *AR*

*TITUS.*

- \* IMP T CAESAR VESPASIANVS AVG. *Rev.* : a captive bound, kneeling at the foot of a trophy TR POT VIII COS VII. *AR*
- \* IMP TITVS CAES VESP . . . . . *Rev.* : Captives seated at the foot of a trophy . . . . . V COS VIII P P. *AR*

*DOMITIANUS.*

- IMP CAES DOMIT AVG GERM CENS PER P P. *Rev.* : Figure standing, holding a spear in his left hand. IOVI CONSERVATORI. On each side, S-C. *AE. 2.*
- IMP CAES DOMIT AVG GERM P M TR P VIII. *Rev.* : Figure standing, the right hand extended, the left resting on a spear having a shield at its base. . . . XXX COS XIII CENS P P P. *AR*
- IMP CAES DOMIT AVG GERM COS XII CENS PER P P. *Rev.* : Figure standing, holding a balance in the right hand, a cornucopia in the left. MONETA AVGVSTI. On each side S-C. *AE. 2.*
- IMP CAES DOMIT AVG GERM COS XV CENS PERPP. *Rev.* : Armed figure standing, leaning on a spear. VIRTVTI AVGVSTI. On each side S-C. *AE. 2.*
- CAESAR AVG F DOMITIANVS COS V. *Rev.* : Female figure standing, her right hand extended, her left holding up her dress. On each side S-C. *AE. 2.*
- IMP . . . . MIT AVG GERM P M TR P VIII CENS PERP. *Rev.* : Emperor sitting on an elevated seat, extending his right hand to two men standing before him. COS XIII LVD SAEC A POP. In exergue S C. Below the Emperor's seat FRVG AC. *AE. 1.*
- IMP CAES DOMIT AVG GERM COS XII CENS PER P P. *Rev.* : Armed figure standing, his right hand extended and holding up a victory(?). On each side S-C. *AE. 2.*
- \* IMP CAES DOMIT AVG GERM PM TR P VIII. *Rev.* : Figure standing, holding a spear. IMP XIX COS XIII CENS PP. *AR*
- \* CAESAR . . . . DOMIT COS II (reversed). *Rev.* : Figure standing PRINCIP IVVENTVTIS. *AR*

*NERVA.*

- \* IMP NERVA CAES AVG P M TR P COS II P P. *Rev.* : Female Figure standing. LIBERTAS PVBLICA. *AR*

\* IMP NERVA CAES AVG P M TR P COS II PP. *Rev.*: Figure sitting, one hand extended. FORTVNA. AR

### TRAJANUS.

IMP TRAIANO AVG G . . . COS VI PP. *Rev.*: Female figure bearing a cornucopia, leading a child with her right hand. SPQR OPTIMO PRINCIPI. In exergue ALIM ITAL. AR

. . . . . O AVG GER DAC P M TR P COS . . . . *Rev.*: Female figure standing, holding a sword in her left hand, a laurel branch in her right, a stork standing by her side. SPQR OPTIMO PRINCIPI. In exergue ARAB ACQ. AR

IMP CAES NER TRAIANO PT AVG GERM DAC. *Rev.*: Figure with a helmet standing, resting on a spear, holding . . . . in his left hand PARTHICO PM TR P COS VI PR SPQR. AR

IMP TRAIANO AVG GER DAC P M TR P. *Rev.*: Figure of the Danube reclining, his right hand resting on the prow of a ship. COS V P P SPQR OPTIMO PRINC. In exergue DANVVIVS. AR

IMP CAES NERVA TRAIAN AVG GERM P M. *Rev.*: Figure sitting, holding [a Victory]. TR POT . . COS IIII P P. In exergue S C. AE. 2.

. . . . . ANVS . . . . . *Rev.*: Figure sitting. In exergue FORT RED. AE. 1.

. . . . TRIANO AVG GER DAC. *Rev.*: Captive sitting on a shield by a trophy. SPQR . . . . . AE. 2.

IMP CAES NER TRAIANO OPTIMO AVG GER DAC PARTHICO PM TR P. . . *Rev.*: The emperor sitting on an elevated seat, with an attendant behind him, holds the sceptre in his left hand, and extends his hand over the head of a man standing at his feet, who holds out his hand to a female with a high cap on her head. REX PARTHIS DATVS. In exergue S C. AE. 1.

. . . . . ANO AVG GER DAC . . . . . *Rev.*: Figure on horseback. AE. 1.

. . . . The same. *Rev.*: Female figure standing, her right hand extended, a cornucopia in her left. AE. 1.

\* IMP CAES NER TRAIANO OPTIMO AVG GER DAC. *Rev.*: Female figure standing, holding a caduceus in her right hand, a cornucopia in her left. PM TR P COS VI PP SPQR. AR

- \* IMP TRAIANO AVG GER DAC PM TR P COS V P P. *Rev.* : Figure standing, holding a patera in his right hand, a cornucopia (?) in his left. SPQR OPTIMO PRINCIPI. AR
- \* IMP TRAIANO AVG GER DAC PM TR P. *Rev.* : Captive standing. COS V PP SPQR OPTIMO PRINC. In exergue DAC CAP (duplicate). AR
- \* The same. *Rev.* : Armed figure standing, holding a victory in one hand, and leaning on a spear. Same inscription (duplicate). AR
- \* The same. *Rev.* : Female figure holding an olive branch in her right hand. Same inscription (duplicate). AR
- \* The same. *Rev.* : Figure of Victory standing, holding a chaplet and palm-branch. Same inscription. AR
- \* The same. *Rev.* : Armed figure seated, holding a victory in one hand, a spear in the other. Same inscription. AR
- \* The same (imperfect). *Rev.* : Figure standing. Same inscription. AR
- \* IMP TRAIANO OPTIMO AVG GER DAC. *Rev.* : Figure standing. PM TR P . . . SVI P P SPQR. AR
- \* IMP CAES NER TRAIAN OPTIM AVG GERM DAC. *Rev.* : Armed figure standing, looking to the right, leaning on a spear and holding a . . . . . in his left hand. PARTHICO PMTR P COS VI PP SPQR (duplicate). AR
- \* IMP CAES NERVA TRAIAN AVG GERM P M. *Rev.* : Female figure sitting, holding a branch in her right hand. TR P COS II P P. AR

### HADRIANUS.

- HADRIANVS AVGVSTVS. *Rev.* : . . . . . sitting on armour, his right hand resting on a club. COS III. AR
- The same. *Rev.* : A crescent with a star in it. COS . . . . . AR
- IMP CAESAR TRAIAN HADRIANVS AVG. *Rev.* : Female figure sitting, holding a patera in her right hand. P M TR P COS II. In exergue CONCORD. . AR
- The same. *Rev.* : The same figure. PM TR P COS III. In exergue CONCORD. AR
- HADRIANVS AVG COS III P P. *Rev.* : Female figure standing, leaning on a spear with her left hand, holding scales in her right. AEQVITAS AVG. AR

. . . . . AR TRAIANVS HAD . . . . . *Rev.*: Emperor sitting on an elevated seat, a female with a child in her arms standing before him. PONT MAX TR PO . . . . . In exergue LIBERTAS RESTITVTA. *Æ*. 1.

HADRIANVS AVGVSTVS. *Rev.*: A ship FELICITATI. In exergue COS III P P. *Æ*. 2.

The same. *Rev.*: Female figure standing. On each side S-C. *Æ*. 1.

The same. *Rev.*: Armed figure sitting. — *Æ*. 1.

The same. *Rev.*: Winged figure standing. S-C. *Æ*. 1.

. . . . . AVGVSTVS. *Rev.*: Female figure standing. On each side S-C. *Æ*. 2.

HADRIANVS . . . . . *Rev.*: Female figure standing. On each side S-C. *Æ*. 2.

HADRIANVS AVG . . . . . *Rev.*: Figure of the Nile reclining, a cornucopia supported by two children at his left side, a hippopotamus at his feet, and a crocodile beneath him. NILVS. *Æ*. 1.

HADRIANVS AVG COS III P P. *Rev.*: A temple . . . . . In exergue S P Q R. *Æ*. 1.

. . . . . AR TRAIANVS HADRIANVS AVG. *Rev.*: Female figure standing. PONT MAX . . . . . On each side S C. *Æ*. 2.

\* HADRIANVS AVGVSTVS. *Rev.*: Female figure standing. COS III. *AR*

\* HADRIANVS AVG COS III P P. *Rev.*: Female figure standing, holding a patera over an altar. VOTA PVBLICA (duplicate). *Æ*. 2.

\* The same. *Rev.*: Female figure sitting, holding out a branch. ROMA FELIX. *AR*

\* The same. *Rev.*: Female figure standing, holding a cornucopia and scales. MONETA AVG (duplicate). *AR*

\* The same. *Rev.*: Female figure sitting, holding a caduceus and cornucopia. FELICITA AVG. *AR*

\* The same. *Rev.*: Female figure standing, holding a rudder and cornucopia. FORTVNA AVG. *AR*

\* IMP CAESAR TRAIAN HADRIANVS AVG. *Rev.*: Armed figure sitting. PM TR P COS III. *AR*



- \* The same. *Rev.* : Female figure standing, holding a branch and spear. The same. *AR*  
 \* The same. *Rev.* : Female figure standing. The same. Across  $\begin{smallmatrix} HI \\ P \end{smallmatrix}$   $\begin{smallmatrix} LAR \\ R \end{smallmatrix}$ . *AR*  
 \* The same. *Rev.* : Female figure standing, holding a rudder and cornucopia. PM  
 TR P COS III. *AR*  
 \* IMP CAESAR TRAIANVS HADRIANVS AVG. *Rev.* : Female figure sitting.  
 TR P COS III. In exergue CONCORD. *AR*  
 \* The same. *Rev.* : Female figure standing. TR P COS III. *AR*  
 \* The same. *Rev.* : Figure in a helmet, carrying a trophy and spear. The same. *AR*

*SABINA.*

- \* SABINA AVGVSTA. *Rev.* : Female figure standing, holding out an apple.  
 VENERI GENETRICI. *AR*

*AELIUS.*

- L AELIVS CAESAR AVG. *Rev.* : Armed figure standing, holding a patera in one  
 hand over a vessel for measuring grain. TR POT VII COS II. *AR*

*ANTONINUS PIUS.*

- DIVVS ANTONINVS. *Rev.* : An eagle. CONSECRATIO. *AR*  
 ANTONINVS AVG PIVS P P TRP COS IIII. *Rev.* : Female figure holding a  
 patera to a serpent rising from an altar, her left hand resting on a rudder.  
 SALVS AVG. S-C. *AE.* 1.  
 The same. *Rev.* : Female figure standing, holding out a hare or goat in her right hand,  
 and resting her left on a long caduceus. FELICITAS AVG. S-C. *AE.* 2.  
 ANTONINVS AVG PIVS P P TR P. *Rev.* : Female figure standing, holding a  
 cornucopia in her left hand, a torch in the other, burning arms lying on the  
 ground. COS IIII. On each side  $\begin{smallmatrix} PAX-AVG \\ S-C \end{smallmatrix}$ . *AE.* 2.  
 ANTONINVS AVG PIVS P P TR P . . . *Rev.* : A thunderbolt. PROVIDENTIAE  
 . . . . . S-C. *AE.* 1.  
 The same. *Rev.* : Figure of Liberty standing, holding a cap in her right hand.  
 LIBERTAS COS III. S-C. *Head with a radiated crown.* *AE.* 2.

. . . L ANTONINVS AVG PIVS P P TR P COS III. *Rev.* : Old figure standing.  
GENIO SENATVS. S-C. *AE.* 1.

ANTONINVS AVG PIVS . . . . *Rev.* : Romulus and Remus with the wolf.  
TR POT COS III. In exergue S-C. *AE.* 2.

ANTONINVS AVG PIVS P P TR P VII. . *Rev.* : Female figure standing, holding a  
cornucopia in one hand, a pair of scales in the other. COS IIII. S-C. *AE.* 2.

The same, inscription illegible.

DIVVS ANTONINVS. *Rev.* : An altar. DIVO PIO. *AE.* 2.

ANTONINVS AVG PI . . . . . *Rev.* : Figure of Liberty standing, holding a cap  
in her right hand. S-C. *AE.* 2.

. . . . . AVG PIVS P P. *Rev.* : Female figure standing, holding a cornucopia in  
her left hand. . . . COS II S-C. *AE.* 3.

ANTONINVS AVG . . . . . *Rev.* : Mars standing, carrying a trophy on his  
left shoulder, a spear in his right hand. Inscription illegible. S-C. *AE.* 3.

AN . . . . AVG PIVS P P . . . . *Rev.* : Juno standing, a shield on her left arm,  
and throwing a dart with her right hand, a serpent at her feet. IVNO  
NI SOSPITAE. S-C. *AE.* 3.

\* ANTONINVS AVG PIVS P P. *Rev.* : Figure standing, the right hand extended  
over an altar. VOTA SVSCEPTA DEC III. In exergue COS IIII. *AE.* 1.

\* The same. *Rev.* : Sacrificial vessels. TR P COS VI. *AE.* 1.

\* The same. *Rev.* : Female figure standing. TR P COS XIII. *AE.* 1.

\* ANTONINVS AVG PIVS P P IM P. *Rev.* : Female figure sitting, holding a patera  
to a serpent rising from an altar. . . . COS IIII. *AE.* 1.

\* The same. *Rev.* : Female figure standing, holding ears of corn in her right hand.  
TR POT XXI. *AE.* 1.

\* The same. *Rev.* : Female figure sitting. TR POT XX COS IIII. (Holding a torch?)  
*AE.* 1.

\* The same. *Rev.* : Female figure standing. TR POT XIV COS IIII. Another  
similar. *AE.* 1.

\* ANTONINVS AVG PIVS PP TR P XII. *Rev.* : † figure standing, holding a patera  
over a tripod. COS IIII. *AE.* 1.

- \* ANTONINVS AVG PIVS PP TR P XV. *Rev.* : Female figure standing, holding a patera over an altar. COS III. *Æ*. 1.
- \* The same.\* *Rev.* : Female figure standing, holding ears of corn in her right hand, a cornucopia at her feet, a measure or sack in her left hand over it. COS. IIII. *Æ*. 1.
- \* The same. *Rev.* : With a little variation in the figure. COS IIII. *Æ*. 1.
- \* ANTONINVS AVG PIVS PP TR P XVII. *Rev.* : Female figure standing. COS IIII *Æ*. 1.
- \* ANTONINVS AVG PIVS PP TR P XVIII. *Rev.* : Female figure standing, like \*. Another similar. *Æ*. 1.
- \* DIVVS ANTONINVS. *Rev.* : An eagle. CONSECRATIO. *Æ*. 1.
- \* ANTONINVS AVG PIVS PP TR P COS III. *Rev.* : Victory standing, holding a chaplet and palm branch. IMPERATOR II. *AR*

*FAUSTINA.*

- DIVA FAVSTINA. *Rev.* : Female figure sitting, holding a globe with a phoenix on it in her right hand, a wand in her left. AETERNITAS. On each side S C. *Æ*. 1.
- The same. *Rev.* : Female figure standing, her right hand extended, a branch in her left. AETERNITAS. S-C. *Æ*. 1.
- The same. *Rev.* : Female figure veiled, standing, holding a wand in her right hand. AVGVSTA. (Another like it.) *AR*
- \* The same. *Rev.* : Female figure holding a patera over an altar. AVGVSTA. *AR*
- \* The same. *Rev.* : Female figure standing, holding a scarf over her head, a globe in her right hand. AETERNITAS. *AR*
- . . . . . ANTONINA AVG. *Rev.* : Female figure sitting, holding a patera in her right hand, her left arm resting on a cornucopia. In exergue S-C. *Æ*. 1.
- DIVA FAVSTINA. *Rev.* : Figure of Ceres standing, her left hand leaning on a spear, a drooping flower in her right. CERES AVGVST. S-C. *Æ*. 1.
- The same. *Rev.* : Figure standing. *Æ*. 1.
- \* DIVA FAVSTINA. *Rev.* : Female figure standing, her right hand leaning on a spear, drooping ears of corn in her left. AVGVSTA. *AR*

- \* The same. *Rev.* : Female figure sitting, pointing a sceptre downward with her left hand. AVGVSTA. *AR*
- \* The same. *Rev.* : A catafalque with a peacock at the foot. AETERNITAS. *AR*
- \* The same. *Rev.* : Female figure standing, her right hand extended, a spear in her left. AETERNITAS. *AR*
- \* The same. *Rev.* : Female figure standing, holding a globe in her right hand, a rudder in her left. AETERNITAS. *AR*
- \* DIVA AVG FAVSTINA. *Rev.* : Female figure, holding a distaff in one hand, a rod in the other. AETERNITAS. *AR*
- \* The same. Female figure standing, her right hand extended. CONSECRATIO. *AR*
- \* The same, the head veiled. *Rev.* : Female figure standing, a globe in her right hand. AETERNITAS. *AR*

#### M. AURELIUS.

- AVRELIVS CAESAR AVG P . . . COS. *Rev.* : Female figure standing, holding a patera in her left hand, and throwing incense with her right on a tripod. IVVENTAS. S-C. *AE. 2.*
- M AVREL ANTONINVS AVG. *Rev.* : Female figure sitting, holding a rudder and cornucopia. TR P XXXIIII IMP COS XIII PP. *AR*
- M ANTONINVS AVG TR P XXIIII. *Rev.* : Female figure standing by an altar, a serpent rising from it. SALVTI AVGG . . . . . VIII. *AE. 1.*
- M ANTONINVS AVG TR P XXVII. *Rev.* : Jupiter sitting, holding a Victory in his right hand, his left resting on a spear. IMP. VI . . . . . (Duplicate, one bad). *AE. 1.*
- M AVREL ANTONINVS AVG TR P XXXII. *Rev.* : Female figure standing, holding a caduceus in her right hand, a staff or spear in the other. FELICITAS . . . . . S-C. *AE. 1.*
- M ANTONINVS AVG. . . *Rev.* : A Victory standing, pointing to a shield inscribed VIC GER, suspended on a trophy. . . . . COS III. S-C. *AE. 1.*
- . NTONINVS AVG TR P XXXVI. *Rev.* : Female figure armed, sitting on three shields. . . . COS III. S C. *AE. 1.*

- ..... ANTONINVS ..... *Rev.* : Armed figure standing, resting his left hand on a shield, and his right on a spear. .... POT XIX IMP .....  
*AE.* 1.
- M AVREL ANTONINVS AVG TR P XXXII. *Rev.* : Female figure standing.  
*AE.* 1.
- ... M AVREL ANTONINVS AVG PP. *Rev.* : Two figures standing, joining hands.  
 CONCORD AVGVSTOR TR P XVI. In exergue, COS III. *AE.* 2.
- ..... TONINVS AVG GERM SARM ... *Rev.* : Female figure standing, holding a cornucopia in her left hand, a congiarius in her right. LIBERALITAS  
 AVG VII IMP VIII COS III PP. S-C. *AE.* 1.
- M ANTONINVS AVG TR P XXV. *Rev.* : A Victory pointing to a shield insr. ...  
 suspended on a trophy. ... COS III. S-C. *AE.* 1.
- \* M ANTONINVS AVG. *Rev.* : Female figure standing, holding a globe in her right hand and a cornucopia in her left. PROV DEOR TR P XVI COS III.
- \* M ANTONINVS AVG TR P XVIII. *Rev.* : Female figure, holding a serpent in her right hand, which is feeding on something in her left. COS III.
- \* The same. *Rev.* : Female figure standing, holding a wand in her left hand and a patera in her right to a serpent rising from an altar. SALVTE AVG COS III.
- \* The same. *Rev.* : Female figure standing, a bow in her left hand, an arrow in her right. COS III.
- \* ... ANTONINVS AVG TR P X ... *Rev.* : Armed figure walking. COS III.
- \* ANTONINVS AVG ARMENIACVS. *Rev.* : Armed figure resting on a spear with one hand and on a shield with the other. PM TR P XVIII IMP II COS III.
- \* ANTONINVS AVG ARM PARTH MAX. *Rev.* : Female figure standing, holding scales in her right hand, a cornucopia in her left. TR P XXI IMP XVIII COS III.
- \* AVRELIVS CAES ANTON AVG PII F. *Rev.* : Female figure, holding a caduceus in her right hand, a wand in her left. TR POT I COS II.
- \* The same. *Rev.* : The same figure. TR POT VII COS II.
- \* The same. *Rev.* : Armed figure standing, holding a spear in one hand, and ...  
 in the other TR POT X COS II.

*FAUSTINA jun.*

DIVA FAVSTINA PIA. *Rev.*: Female figure holding a globe with a phoenix on it.  
AETERNITAS. S-C. AE. 1.

\* FAVSTINA AVGVSTA. *Rev.*: Female figure standing, holding a spear in her  
right hand, and supporting a child on the other. FECVNDITAS. S-C.  
AE. 2 AR AE. 1.

The same. *Rev.*: Female figure, holding a palm branch in one hand, a cornucopia in  
the other. HILARITAS. S-C. AE. 2.

The same. *Rev.*: Female figure sitting holding a patera to a serpent rising from an  
altar. SALVTI AVGVSTAE. In exergue S C. AE. 1.

FAVSTINA . . . . *Rev.*: Figure of Cybele sitting, a lion standing by her. MATRI  
MAGNAE. AE. 2.

\* FAVSTINA AVGVSTA. *Rev.*: Figure of Diana holding a torch. DIANA  
LVCIF. AE. 2.

\* The same. *Rev.*: Female figure holding a cornucopia in one hand, and a patera in  
the other. AVGVST PII FIL. AE. 2.

\* The same. *Rev.*: Female figure standing. SALVTI . . . . . AE. 2.

*LUCIUS VERUS.*

\* L VERVS AVG. Female figure standing, holding a globe (?) in one hand, a cornu-  
copia in the other. PROV DEOR TR P II COS II.

\* L VERVS AVG ARM PARTH MAX. *Rev.*: Female figure sitting, holding scales  
in one hand, a cornucopia in the other. TR P VIII IMP V COS III.

*LUCILLA.*

LVCILLAE AVG ANTONINI AVG F. *Rev.*: Female figure, pouring a libation on  
an altar burning. S-C. AE. 1.

The same. *Rev.*: Female figure holding a vessel with incense over an altar, and  
carrying the palladium on her left shoulder. VESTA. S-C. AE. 1.

LVCILLA AVGVSTA. *Rev.*: Female figure holding a spear in her left hand.  
AE. 1.

LVCILLAE AVG ANTONINI AVG F. *Rev.*: Female figure leaning on a palm  
branch, holding a cornucopia in her left hand. HILARITAS. S-C. AE. 1.

*COMMODUS.*

M COMM ANT AVREL AVG BRIT P P. *Rev.*: A caduceus between two cornucopias. TEMP FELIC PM TR . . . . *AR*

M ANTONINVS COMMODVS AVG. *Rev.*: Female figure standing, holding a cornucopia in her left hand, and some ears of corn in her right, over a vessel for measuring grain. ANN AVG TR P VII IMP IIII COS . . S-C. *AE*. 2.

M COMMODVS ANTON AVG PIVS P P . . . *Rev.*: A Victory sitting upon two shields, holding another in her left hand, a palm-branch in her right. P M TR P XII IMP VII COS IIII P P. In exergue VICT BRIT. *AE*. 2.

M COMMODVS ANT P FELIX AVG BRIT. *Rev.*: Figure sitting, holding a globe in her right hand. S-C. SECVRIT ORB P M TR P XIII IMP VIII. In exergue COS V P P. *AE*. 2.

. . . MODVS . . . . *Rev.*: Emperor sitting on an elevated seat, a figure standing behind him, and a female before him holding a cornucopia, a figure ascending a ladder placed at the feet of the latter. *AE*. 2.

COMMODVS ANTONINVS AVG PIVS. *Rev.*: Figure in a helmet armed with a shield. TR P VIII IMP. *AE*. 2.

L AVREL COMMODVS . . . . . *Rev.*: Female figure pouring incense on an altar. *AE*. 2.

. . COMMODVS ANT . . . . . *Rev.*: A Victory writing on a shield suspended on a palm tree. *AE*. 2.

M COMM ANT . . FEL AVG BRIT. *Rev.*: Jupiter standing, holding a spear in his left hand, the thunderbolt in his right. *AR*

. . . . . EL COMM AVG P FEL. *Rev.*: A Club. 

HER CVLI	
RO MANO	<i>AR</i>
AV GV	

\* COMMODO CAES AVG . . . . GERM SARM. *Rev.*: Captives seated at the foot of a trophy. DE SARMATIA.

*CRISPINA.*

CRISPINA . . . . . *Rev.*: Female figure seated, holding a patera to a serpent rising from an altar. *AE*. 2.

*SEVERUS.*

L SEPT SEV PERT AVG IMP III. *Rev.*: Female figure standing, holding a cornucopia in her left hand, and some ears of corn in her right, over a vessel for measuring grain. ANNONA COS II P P. *AE*. 2.

L SEPT SEV PERT AVG IMP VIII. *Rev.* : Figure sitting, holding a spear in his left hand. INDVLGENTIA AVG. *AR*

The same. *Rev.* : Hercules leaning on his club, a bow in his left hand. HERCVLI DEFENS. *AR*

L SEPT SEV PERT AVG . . . . *Rev.* : A Victory. VICT AVG TR P II COS II P P. *AR*

SEVERVS AVG PART MAX. *Rev.* : Winged figure flying, holding a garland. P M TR P VIII COS P P. *AR*

SEVERVS PIVS AVG. *Rev.* : Figure of Rome sitting. RESTITVTOR VRBIS. *AR*

The same. *Rev.* : Female figure, holding a cornucopia in her left hand, and some ears of corn in her right, over a vessel for measuring grain. P M . . TR P XIII COS III P P. *AR*

The same. *Rev.* : A trophy with captives sitting at its base. PART MAX P M TR P VIII. *AR*

The same. *Rev.* : Female figure standing, holding an olive branch. FVNDA TOR PACIS. *AR*

The same. *Rev.* : A Victory holding a palm branch. VICT PART MAX. *AR*

The same. *Rev.* : Figure of Juno holding a thunderbolt, riding on a lion. INDVLGENTIA AVGG. In exergue IN CARTH. *AR*

The same. *Rev.* : Female figure sitting, holding a cornucopia. . . . TR P XI . . . III P P. *AR*

### JULIA.

IVLIA AVGVSTA. *Rev.* : Female figure standing. VENVS FELIX. *AR*

The same. Figure standing. SAECVLI FELICITAS. *AR*

IVLIA DOMNA AVG. *Rev.* : Figure leaning against a column, a palm branch in one hand, an apple in the other. VENERI VICTR. *AR*

Illegible. *Rev.* : Female figure sitting, drawing a veil over her face. PVDICITIA. In exergue S C. *AE. 2.*

. . . IA AVG . . . . . *Rev.* : Female figure sitting, her right hand extended, a lion standing by her side. *AE. 2.*



Illegible. *Rev.* : Female figure sitting, holding a spear in her left hand, the palladium in the other. VESTA. *AE.* 2.

*ANTONINUS (CARACALLA).*

M AVREL ANTONINVS PIVS AVG BRIT. *Rev.* : Armed figure holding a victory. P M TR P XVI COS IIII P P. S-C. *AE.* 1.

ANTONINVS PIVS AVG. *Rev.* : Female figure holding a thunderbolt in her hand, and riding on a lion. INDVLGENTIA AVGG. In exergue IN CARTH. *AR*

The same. *Rev.* : Armed figure holding a Victory. PONT TR P VI COS. (Dupl.) *AR*

IMP CAE M AVR ANT AVG P TR P II. *Rev.* : Female figure. SPES PVBLICA. *AR*

The same. *Rev.* : Figure of Minerva standing, a Victory in her hand, a trophy behind. MINER VICTRIX. *AR*

ANTONINVS PIVS AVG. *Rev.* : A Victory. VICT PART MAX. *AR*

ANTONINVS PIVS AVG. *Rev.* : Figure with helmet, spear and bow (?). PONT M TR P VIIII COS II. *AR*

*GETA.*

P SEPT GETA CAES PONT. *Rev.* : Female figure standing, holding a spear and caduceus. FELICITAS. *AR*

P SEPT GETA CAES PONT. *Rev.* : Female figure standing, holding a cornucopia and caduceus. FELICITAS AVGG. *AR*

*ANTONINUS (ELAGABALUS).*

IMP ANTONINVS PIVS AVG. *Rev.* : Figure standing, holding a patera over an altar. INVICTVS SACERDOS AVG. *AR*

IMP . . . . . IVS AVG. *AR*

IMP ANTONINVS PIVS AVG. *Rev.* : Female figure standing, holding a cornucopia in her left hand, the tessera congiaria in her right. LIBERALITAS AVG III. In arca a star. *AR*

*JULIA MÆSA.*

IVLIA MAESA AVG. *Rev.* : An eagle with a female on its back. CONSECRATIO.  
AR

*JULIA MAMÆA.*

IVLIA MAMÆA AVG. *Rev.* : Veiled female figure standing, holding a wand in one hand. VESTA.  
AR

*ALEXAND. SEVERUS.*

IMP SEV ALEXANDER AVG. *Rev.* : Female figure sitting, holding a Victory in her right hand. ROMÆ AETERNÆ.  
ÆE. 1.

The same. *Rev.* : Jupiter standing, the thunderbolt in his right hand, a spear in his left, a small figure at his feet as high as his knee. IOVI CONSERVATORI.  
On each side S C. ÆE. 1.

IMP SEV ALEXAND AVG. *Rev.* : Figure sitting on armour, an olive branch in his right hand, a spear in his left. VIRTVS AVG.  
AR

IMP CAES M AVR SEV ALEXANDER AVG. *Rev.* : Female figure sitting, holding a branch in one hand, a wand in the other. PONTIF MAX TR P III COS II. In exergue S C.  
ÆE. 1.

IMP C M AVR SEV ALEXAND AVG. *Rev.* : Female figure sitting, holding a patera to a serpent rising from an altar. . . . TR P II COS P P.  
AR

The same. *Rev.* : Female figure standing, holding a cornucopia and scales. AEQVITAS.  
AR

The same. *Rev.* : Female figure standing, holding a cornucopia. ANNONA AVG.  
AR

IMP SEV ALEXAND AVG. *Rev.* : Figure standing, his right hand extended, a globe in his left. P M TR P VII COS III P P.  
AR

The same. *Rev.* : Jupiter standing, holding the thunderbolt in his right hand, a spear in his left, a small figure standing by him. IOVI CONSERVATORI. AR

. . . . R SEV ALEXAND AVG. *Rev.* : Female figure standing. PROVIDENTIA AVG.  
AR

*MAXIMINUS.*

IMP MAXIMINVS PIVS AVG. *Rev.* : Female figure standing, holding a cornucopia in her left hand, and pointing a wand to a globe at her feet. PROVIDENTIA AVG.  
AR

*GORDIANUS.*

IMP GORDIANVS PIVS FEL AVG. *Rev.*: Female figure sitting, holding a rudder in her right hand, a cornucopia in her left. FORTVNA REDVX. *AR*

IMP CAES M ANT GORDIANVS AVG. *Rev.*: Female figure, holding a chaplet and palm branch. VICTORIA AVG. *AR*

IMP GORDIANVS PIVS FEL AVG. *Rev.*: Female figure standing, holding a chaplet. LAETITIA AVG N S C. *AE. 1.*

IMP CAES M ANT GORDIANVS . . . . *Rev.*: Female figure, holding an olive branch in her right hand, a wand in her left. PAX AETERNA. *AE. 2.*

*OTACILIA SEVERA.*

MARCIA OTACIL SEVERA AVG. *Rev.*: Female figure sitting, holding a patera in her right hand, a cornucopia in her left. CONCORDIA AVGG. In exergue S-C. *AE. 2.*

*BARBIA ORBIANA.*

SALL BARBIA ORBIANA AVG. *Rev.*: Female figure sitting, holding a patera in her right hand, a cornucopia in the other. CONCORDIA AVGG. *AR*

*TREB. GALLUS.*

IMP CAE C VIB TREB GALLVS AVG. *Rev.*: Female figure standing, holding a patera in her right hand, a cornucopia in her left. CONCORDIA AVGG. *Billon.*

*VALERIANUS.*

IMP C P LIC VALERIANVS PF AVG. *Rev.*: Female figure, holding a palm-branch in her left hand, her right hand resting on a shield. VICTORIA AVGG. *AR*

VALERIANVS PIVS AVG. *Rev.*: Armed figure standing, holding a Victory on his right hand, a spear in the left. VIRTVS AVGG. *AR*

Inscription illegible. *Rev.*: Emperor standing, holding a spear; opposite to him a female with a mural crown, holding out a crown to him. RESTITVT ORIENTIS. *AR*

IMP C P LIC VALERIANVS AVG. *Rev.*: Female figure, holding ensigns. FIDES MILITVM. *AR*

IMP C P LIC VALERIANVS P F AVG. *Rev.* : Apollo shooting with a bow.  
APOLLINI PROPVG. *Billon*

The same. *Rev.* : Apollo standing, holding a branch hanging down in his right hand,  
his left leaning on his lyre. APOLLINI CONSERVA. *AR*

### GALLIENVS.

GALLIENVS . . . . . *Rev.* : Figure standing. IOVI CONSERVAT. *Billon*

GALLIENVS AVG. *Rev.* : Jupiter holding the thunderbolt in his right hand.  
IOVI PROPVG NAT. In area XI. *Billon*

The same. *Rev.* : Jupiter standing, holding the thunderbolt in his right hand. IOVI  
VLTORI. In area S. *Billon*

The same. *Rev.* : A goat. IOVI CONS AVG. Ditto, the goat turned towards the  
left. In exergue S. *Billon*

The same. *Rev.* : A flying horse. SOLI CONS AVG. In exergue M. *Billon*

The same. *Rev.* : A centaur, holding a globe in his right hand. APOLLINI CONS  
AVG. In exergue M. *Billon*

The same. *Rev.* : A centaur carrying a bow, the same inscription. Three similar.  
*Billon*

IMP GALLIENVS . . . . . G. *Rev.* : A quadruped with wings. APOLLINI  
CONS AVG. In exergue L (duplicate). *Billon*

GALLIENVS AVG. *Rev.* : Figure standing, with his right hand extended, a whip in  
his left. ORIENS AVG. *Billon*

The same. *Rev.* : A stag, turned towards the right. DIANAE CONS AVG. In  
exergue XI (duplicate) X. E dup. *Billon*

IMP GALLIENVS AVG. *Rev.* : The same, the stag turned towards the left. XII.  
*Billon*

GALLIENVS AVG. *Rev.* : A panther. LIBERO P CONS AVG. In exergue B.  
Another. Ditto, with a greyhound. *Billon*

The same. *Rev.* : Female figure standing, holding a cornucopia in her left hand, holding  
a wand in her right towards the ground. FORTVNA REDVX. In area S.  
Ditto. *Billon*

- The same. *Rev.* : The same, resting her right hand on a flower. The same, holding a rudder. *Billon*
- The same. *Rev.* : The same sitting. In exergue S. *Billon*
- The same. *Rev.* : Figure holding a patera over an altar, and some ears of corn in his left hand. BON EVEN AVG. *Billon*
- GALLIENVS P F AVG. *Rev.* : A Victory, bearing a chaplet and palm-branch. VICT GERMANICA (duplicate). *AR*
- The same. *Rev.* : A Victory, standing on a globe supported by two captives. Same inscription. *AR*
- GALLIENVS AVG. *Rev.* : A Victory standing, bearing a chaplet and palm-branch. VICTORIA AVG. *Billon*
- The same. *Rev.* : The same. VICTORIA AET. In area Z. *Billon*
- GALLIENVS P F AVG. *Rev.* : A Victory standing. VICTORIA. *AR*
- GALLIENVS AVG. *Rev.* : Figure with a radiated crown, standing, his right hand raised, a globe in his left. AETERNITAS AVG. In area S. *Billon*
- The same. *Rev.* : Female figure, holding military ensigns. FIDES MILITVM. *Billon*
- The same. *Rev.* : Female figure leaning on a pillar, holding up a flower in her left hand, a wand in her right, pointing to the ground, a wheel at her side. INDVLGENTIA AVG. In area XI. *Billon*
- GALLIENVS AVG. *Rev.* : Female figure, holding a cap in her right hand, a wand in the other. LIBERTA . . . In area XI. *Billon*
- The same. *Rev.* : Female figure, holding a garland in her right hand. LAETITIA AVG (duplicate). *AR*
- The same. *Rev.* : Female figure, holding up an olive branch, a spear in her left hand. PAX AVG. In area V. *Billon*
- The same. *Rev.* : Female figure sitting, holding out an olive branch. PAX AVG. *AR*
- The same. *Rev.* : Female figure standing, holding an olive branch and spear. PAX AETERNA. *Billon*
- Another. PAX AETERNA AVG. In area Δ. *Billon*

The same. *Rev.* : Female figure leaning on a pillar, holding a spear in her right hand.  
SECVRIT PERPET (duplicate). *Billon*

The same. *Rev.* : Female figure standing, holding a globe in her right hand, a spear in  
her left. PRO . . . *Billon*

The same. *Rev.* : Female figure standing, holding a cornucopia in her left hand, a  
wand in her right, pointing to the ground. PROVID AVG. In area X.  
*Billon*

The same. *Rev.* : Armed figure standing, holding up a branch. MARTI PACIFERO.  
In area X. *Billon*

The same. *Rev.* : Armed figure standing, holding up a branch. VIRTVS AVGVSTI.  
In area X. *Billon*

The same. *Rev.* : Armed figure standing. VIRTVS AVG. *AR*

IMP C P LIC GALLIENVS PF AVG. *Rev.* : The same. VIRTVS AVGG. *AR*

GALLIENVS P F AVG. A trophy, with captives sitting at its base. GERMANICVS  
MAXIMVS. *AR*

Illegible. *Rev.* : Female figure standing, holding a cornucopia in her left hand, and  
. . . . . in her right. LIBERALITAS AVG. *Billon*

GALLIENVS AVG. *Rev.* : Female figure standing, pouring out of a cornucopia.  
ABVNDANTIA AVG. *Billon*

The same. *Rev.* : Female figure standing, holding a cornucopia in her left hand, a bag  
or purse in her right. VBERITAS AVG. In area C. *Billon*

Illegible. Female figure standing, holding a cornucopia and caduceus. FELICITAS  
AVG. *Billon*

IMP GALLIENVS PIVS AVG. *Rev.* : The emperor standing, raising a kneeling  
figure from the ground. RESTITVTOR GALLIAR. *AR*

. . . . . AVG. *Rev.* : Female figure holding up an olive branch in her right hand,  
and holding her dress with her left. SPES PVBLICA. *Billon*

GALLIENVS AVG. *Rev.* : Female figure standing, holding a pair of scales in her  
right hand, a cornucopia in her left. AEQVITAS AVG. *Billon*

The same. *Rev.* : A sea-horse. NEPTVNO CONS AVG. *Billon*

The same. *Rev.* : Female figure standing, holding a cornucopia, her right hand extended over a child standing at her feet. FECVNDITAS AVG. *Billon*

GALLIENVS AVG. *Rev.* : Female figure leaning on a pillar, holding a wand in her right hand. SECVR TEMPO. In exergue M S. *AR*

The same. *Rev.* : Female figure sitting, holding out a branch in her right hand. FELICIT PVBL. *Billon*

### SALONINA.

SALONINA AVG. *Rev.* : Female figure sitting. VENVS FELIX. *AR*

The same. *Rev.* : Female figure standing, holding a patera in her right hand. IVNO REGINA. *Billon.*—Duplicate *AR*

The same. *Rev.* : The same. IVNO CONSERVAT. In area N. *Billon*

COR SALONINA AVG. *Rev.* : The same, a peacock standing by her. In area III. *Billon*

The same. *Rev.* : A stag. IVNONI CONS AVG. In exergue Δ. *Billon*

SALONINA AVG. *Rev.* : Female figure standing. VENVS VICTRIX. *Billon*

The same. *Rev.* : Female figure sitting, holding a patera in her right hand. VESTA. Ditto, figure standing. *Billon*

The same. *Rev.* : Female figure standing, holding a patera and cornucopia. FECVNDITAS AVG. *Billon*

COR SALONINA AVG. *Rev.* : The same, a child standing by her. The same inscription. *Billon*

SALONINA AVG. *Rev.* : Female figure standing, holding a wand in one hand, and drawing a veil over her face with the other. PVDICITIA AVG. In area C. *Billon*

The same. *Rev.* : Female figure leaning on a pillar, holding a spear in her right hand. SECVRIT PERPET. *Billon*

### CORNELIUS SALONINUS.

DIVO VALERIANO. *Rev.* : CONSECRATIO. *AR*

*POSTUMUS.*

IMP C POSTVMVS PF AVG. *Rev.* : Female figure standing, holding a cornucopia  
in one hand, a balance in the other. MONETA AVG. *Billon*

The same. *Rev.* : . . . . . *Billon*

The same. *Rev.* : Jupiter throwing the thunderbolt. IOVI VICTORI. *Billon*

The same. *Rev.* : Figure standing, holding a spear in one hand, a globe in the other.  
PM TR P COS II PP. *Billon*

The same. *Rev.* : Figure with helmet standing, holding a spear and shield. VIRTVS  
AVG. *Billon*

The same. *Rev.* : Female figure, holding a wand in one hand, a globe in the other.  
PROVIDENTIA AVG. *Billon*

The same. *Rev.* : Female figure, holding a cornucopia and rudder. FORTVNA AVG.  
*Billon*

The same. *Rev.* : Figure representing the Rhine, recumbent. SALVS PROVIN-  
CIARVM. *Billon*

The same. *Rev.* : Hercules standing, leaning on his club. HERC DEVSONIENSIS.  
*Billon*

The same. *Rev.* : Female figure standing, holding a long caduceus. FELICITAS  
AVG. *Billon*

The same, defaced. *Rev.* : Neptune standing, holding a spear in his left hand.  
NEPTVNO REDVCI. *Silvered. Billon*

The same. *Rev.* : Female figure standing, holding an olive branch. PAX AVG. In  
area P. *Billon*

IMP POSTVMVS AVG. *Rev.* : Armed figure, advancing to the right. VIRTVS  
EQVIT. *Billon*

IMP C POSTVMVS PF AVG. *Rev.* : Figure standing, his right hand extended, a  
whip in his left. ORIENS AVG. *Billon*

*VICTORINUS.*

IMP C M PIAVVONIVS VICTORINVS PF AVG. *Rev.* : Female figure standing.  
PAX AVG. *Billon*



IMP C VICTORINVS P F AVG. *Rev.* : The same. In area V-X. Another. *Billon*

The same. *Rev.* : Female figure standing, holding a cornucopia in her left hand, and pointing a wand towards the ground with the other, a globe at her foot. PROVIDENTIA AVG (duplicate). *Billon*

The same. *Rev.* : Figure carrying a whip in his left hand, his right extended. VIRTVS AVG. *Billon*

The same. *Rev.* : Armed figure holding a spear and shield. VIRTVS AVG. *Billon*

The same. *Rev.* : Figure standing, his right hand extended. INVICTVS. In area a star. *Billon*

The same. *Rev.* : Female figure, holding her hand over an altar. PIETAS AVG (duplicate). *Billon*

. . . . . S P F AVG. *Rev.* : Female figure standing, holding a garland in her right hand. LAETITIA AVGG. *Billon*

IMP C VICTORINVS P F AVG. *Rev.* : Female figure standing, feeding a serpent from a patera. SALVS AVG. *Billon*

The same. *Rev.* : Female figure standing, holding a patera to a serpent rising from an altar. The same (duplicate). *Billon*

The same. *Billon*

IMP C PLAV VICTORINVS P F AVG. *Rev.* : Female figure standing, holding a standard in each hand. FIDES MILITVM. *Billon*

### LÆLIANUS.

IMP C LAELIANVS P F AVG. *Rev.* : Winged figure, holding a chaplet and palm-branch. VICTORIA AVGG. *Billon*

### MARIUS.

IMP C MARIVS AVG. *Rev.* : Female figure standing, holding a cornucopia. SAEC FELICITAS. *Billon*

### CLAUDIUS.

IMP C CLAVDIVS AVG. *Rev.* : Jupiter standing, holding the thunderbolt in one hand, a spear in the other. IOVI VICTORI. Thirteen similar. *Æ. 3.*

- The same. *Rev.* : Figure effaced. IOVI STATORI. *AE.* 3.
- The same. *Rev.* : Jupiter standing, holding a spear in his right hand. The same. *AE.* 3.
- The same. *Rev.* : Mars carrying a spear on his shoulder, looking towards the right.  
MARS VLTOR (duplicate). *AE.* 3.
- The same. *Rev.* : Mars standing, holding a spear in one hand, an olive branch in the other. MARTI PACIF. On each side X-I. *AE.* 3.
- . . . . . DIVS AVG. *Rev.* : Figure standing, holding a cornucopia in one hand, a patera in the other. GENIVS EXERCI (duplicate). *AE.* 3.
- IMP CLAVDIVS AVG. *Rev.* : Figure with a mural crown standing, holding a patera in his right hand, a cornucopia in his left. GENIVS AVG. *AE.* 3.
- IMP C CLAVDIVS AVG. *Rev.* : Female figure standing, holding a standard in each hand. FIDES EXERCI (duplicate). *AE.* 3.
- IMP CLAVDIVS P F AVG. *Rev.* : The same. FIDES MILIT. In exergue S. *AE.* 3.
- IMP CLAVDIVS AVG. *Rev.* : Female figure, leaning her left arm on an altar, holding a cornucopia in her left hand, and pointing a wand in her right towards a globe at her feet. PROVIDENT AVG. In area XII. Another with XI. One without. *AE.* 3.
- DIVO CLAVDIO. *Rev.* : The same. *AE.* 3.
- IMP CLAVDIVS P F AVG. *Rev.* : Female figure, holding a spear in her left hand, and pointing a wand in her right towards a globe at her feet. PROVID AVG. *AE.* 3.
- IMP CLAVDIVS AVG. *Rev.* : Female figure holding a chaplet, leaning her left hand on an anchor. LAETITIA AVG. In area XII. Another, holding a cornucopia in her left hand. *AE.* 3.
- IMP C CLAVDIVS AVG. *Rev.* : Soldier holding a spear in one hand, an olive branch in the other. VIRTVS AVG. The same, holding a globe in his right hand. In area P. *AE.* 3.
- IMP CLAVDIVS P F AVG. *Rev.* : Figure looking towards the right, pointing a spear forward. The same. *AE.* 3.
- IMP CLAVDIVS AVG. *Rev.* : Female figure standing, holding a cornucopia in one hand, and a pair of scales in the other. AEQVITAS AVG. In area II (duplicate). *AE.* 3.

IMP CLAVDIVS P F AVG. *Rev.*: Female figure standing, holding up her dress with her left hand, an olive branch in her right. SPES PVBLICA. In exergue P. *AE.* 3.

IMP C CLAVDIVS AVG. *Rev.*: The same. *AE.* 3.

IMP CLAVDIVS AVG. *Rev.*: The same figure. SPES AVG. In area II. *AE.* 3.

The same. *Rev.*: Figure standing, holding up the right hand, a patera in his left. AETERNIT AVG. *AE.* 3.

. . . . AV CLAVDIVS AVG. *Rev.*: Female figure standing, holding a wand in her left hand, an olive branch extended in her right. PAX AVGVSTI. In area A. *AE.* 3.

IMP CLAVDIVS P F AVG. *Rev.*: The same. PAX AVG. *AE.* 3.

Inscription illegible. Female figure standing, holding a cap in her right hand, a spear in her left. LIBERTAS AVG. In area X. *AE.* 3.

IMP C M AVR CLAVDIVS AVG. *Rev.*: A trophy with two captives sitting at its base. VICTORI . . . . . GOTHIC. In exergue C PAR. *AE.* 3.

IMP CLAVDIVS AVG. *Rev.*: A Victory bearing a palm-branch on her shoulder, looking towards the right. VICTORIA AVG. In exergue S. *AE.* 3.

IMP C CLAVDIVS AVG. *Rev.*: A Victory holding a chaplet in one hand; a palm-branch in the other. The same. *AE.* 3.

The same. *Rev.*: Female figure standing, holding a patera to a serpent rising from an altar. SALVS AVG. *AE.* 3.

The same. *Rev.*: Female figure standing, holding a cornucopia in one hand, some ears of corn in the other. ANNONA AVG. *AE.* 3.

The same. *Rev.*: Figure standing, turning to the right, holding a globe in his left hand. P M TR P II COS PP. *AE.* 3.

DIVO CLAVDIO. *Rev.*: Female figure standing, holding a branch in her right hand. The same. *AE.* 3.

IMP CLAVDIVS AVG. *Rev.*: Female figure standing, holding a long caduceus in her right hand. TEMPORVM FELI. *AE.* 3.

The same. *Rev.*: The same figure. FELICITAS AVG. . *AE.* 3.

IMP C CLAVDIVS AVG. *Rev.*: The same, holding a cornucopia in her left hand. The same inscrip. *AE.* 3.

- The same. *Rev.* : Female figure standing, holding a cornucopia and tessera. LIBER-  
ALITAS AVG. *Æ.* 3.
- DIVO CLAUDIO. *Rev.* : An eagle. CONSECRATIO (duplicate). *Æ.* 3.
- The same. *Rev.* : An altar. The same. Three similar. *Æ.* 3.
- IMP CLAVDIVS AVG. *Rev.* : Apollo standing, holding a drooping branch in his right  
hand, and leaning his left on his lyre. APOLLINI CONS. In area N. *Æ.* 3.
- Inscription illegible. *Rev.* : A flying horse. . . . . CONS AVG. *Æ.* 3.
- IMP CLAVDIVS AVG. *Rev.* : Female figure standing, holding a cornucopia in her  
left hand, and leaning her right on a rudder. FORTVNA REDVX. In  
area *Æ.* *Æ.* 3.

### QUINTILLUS.

- IMP QVINTILLVS AVG. *Rev.* : Female figure standing, holding two standards.  
FIDES MILIT (duplicate). *Æ.* 3.
- IM . . VINTILLVS AVG. *Rev.* : The same. *Æ.* 3.
- . . . . . QVINTILLVS AVG. *Rev.* : Female figure leaning her left arm on a pillar,  
holding a wand in her right hand. SECVRIT AVG. In exergue XI. *Æ.* 3.
- IMP C M AVR CL QVINTILLVS AVG. *Rev.* : Female standing, holding an anchor in  
her left hand, a garland in her right. LAETITIA AVG. In area XII. *Æ.* 3.
- The same. *Rev.* : Figure standing, holding a branch in his right hand. MARTI  
PACIF. *Æ.* 3.
- IMP C M . . . . . VG. *Rev.* : A Victory turned towards the right. VICTORIA  
AVG. *Æ.* 3.
- IMP . . . . . AVG. *Rev.* : Female figure standing, pointing a spear with her right  
hand. DIANA . . . . . *Æ.* 3.

### AURELIANUS.

- IMP AVRELIANVS AUG. *Rev.* : Two figures standing, joining hands. CON-  
CORDIA MILITVM. *Æ.* 3.
- The same. *Rev.* : Two figures standing, each holding a patera over an altar  
AVG. *Æ.* 3.

IMP C AVRELIANVS AVG. *Rev.* : Figure with a radiated crown, holding a globe in his left hand, his right extended; two captives sitting at his feet. SOLI INVICTO. In ex. PXXT. *Æ.* 3. ✓

AVRELIANVS AVG. *Rev.* : Figure standing, holding a globe in his left hand, his right hand extended; a captive sitting at his feet. ORIENS AVG. *Æ.* 3.

### TETRICUS.

IMP C TETRICVS PF AVG. *Rev.* : Winged figure standing, holding a palm-branch and chaplet. COMES AVG. *Æ.* 3.

IMP TETRICVS PF. AVG. *Rev.* : Female figure standing, holding a palm-branch in her right hand, a cornucopia in her left. HILARITAS AVG. Another, HILARITAS AVGG. *Æ.* 3.

The same. *Rev.* : Female figure standing, holding a garland in her right hand, her left resting on an anchor. LAETITIA AVGG. Three similar. *Æ.* 3.

. . . . . VS P F AVG. *Rev.* : Female figure standing, holding a patera to a serpent rising from an altar. SALUS AVGG. *Æ.* 3.

IMP C TETRICVS P F AVG. *Rev.* : The same. *Æ.* 3.

The same. *Rev.* : A Victory bearing a palm-branch and chaplet. VICTORIA AVG. *Æ.* 3.

The same. *Rev.* : Female figure standing, holding an olive branch in her right hand, a spear in her left. PAX AVG (duplicate). *Æ.* 3.

IMP TETRICVS P F AVG. *Rev.* : Female figure standing, holding an olive branch and caduceus. Do. *Æ.* 3.

IMP C TETRICVS P F AVG. *Rev.* : Female figure holding an olive branch in her right hand, and holding up her dress with her left. SPES PVBLICA. *Æ.* 3.

Inscription defaced. *Rev.* : Female figure standing, holding two standards. FIDES . . . (duplicate). *Æ.* 3.

IMP C TETRICVS P F AVG. *Rev.* : Armed figure standing, holding a spear in his left hand, and leaning his right on a shield. VIRTVS AVGG . . Another, turning to the right, his left hand on a shield. VIRTVS AVG. *Æ.* 3.

DIVO TETRICO. *Rev.* : An altar. CONSECRATIO. *Æ.* 3.

. . . . . TRICVS PF AVG. *Rev.* : Female figure standing, holding a garland in her right hand, her left resting on an anchor. LAETITIA AVGVSTOR. *Æ.* 3.

*TETRICUS fl.*

- C PIVESV TETRICVS CAES. *Rev.* : Female figure holding up her gown. SPES  
AVGG (duplicate). *AE.* 3.
- The same. *Rev.* : The same figure. SPES AVGG. *AE.* 3.
- The same. *Rev.* : The same figure. SPES PVBLICA (duplicate). *AE.* 3.
- The same. *Rev.* : Sacrificial vessels. PIETAS AVG. *AE.* 3.
- C PE TETRICVS CAES. *Rev.* : PIETAS AVGG. *AE.* 3.
- The same. *Rev.* : Sacrificial vessels. PIETAS AVGVSTOR (duplicate). *AE.* 3.
- C PIVESV TETRICVS CAES. *Rev.* : Emperor standing, holding an ensign in his left  
hand, . . . . . a . . . . . in his right. PRINC IVVENT. *AE.* 3.
- . . . . . CAES. *Rev.* : Winged figure, holding a palm-branch and chaplet. COMES  
AVG. *AE.* 3.
- . . . . . TETRICVS CAES. *Rev.* : The same figure. COIVI . . . . . *AE.* 3.
- C PIVESV TETRICVS CAES. *Rev.* : Female figure, holding an olive branch in her  
right hand, a spear in her left. PAX AVG. *AE.* 3.

*TACITUS.*

- IMP C M. CL. TACITVS. *Rev.* : Female figure standing, holding a cornucopia in her  
left hand, a pair of scales in her right. AEQVITAS AVG. In exergue XXII.  
*AE.* 3, *silvered*
- IMP C M CL TACITVS P F AVG. *Rev.* : Female figure standing, holding a long  
caduceus in her right hand, a cornucopia in her left. TEMPORVM FELI-  
CITAS. In arca A. *AE.* 3, *silvered*
- IMP CL TACITVS AVG. *Rev.* : Female figure, holding an olive branch in her right  
hand, and holding up her gown with the other. SPES PVBLICA. In  
exergue A. *AE.* 3, *silvered*
- IMP C CL TACITVS AVG. *Rev.* : Female figure holding a spear. PAX PVBLICA.  
*AE.* 3, *silvered*
- IMP C M CL TACITVS AVG. *Rev.* : Military figure standing, holding out a branch  
in his right hand, and leaning his left on a shield, his spear behind it. CLE-  
MENTIA TEMP. In exergue XXIS. *AE.* 3, *silvered*
- IMP CL TACITVS AVG. *Rev.* : Female figure standing, holding a long caduceus in  
her hand. *AE.* 3, *silvered*

*FLORIANUS.*

IMP C M AN FLORIANVS AVG. *Rev.* : Armed figure pointing his spear forward,  
and turning to the right. VIRTVS AVGVSTI. *ÆE.* 3.

*PROBUS.*

IMP C PROBVS P F AVG. *Rev.* : Female figure armed, holding up an olive branch.  
COMES AVG (duplicate). *ÆE.* 3, *silvered*

The same. *Rev.* : Female figure standing, holding a spear in her left hand, and feeding a  
serpent rising from an altar, from a patera in her right. SALVS AVG. *ÆE.* 3.

The same. *Rev.* : Armed figure looking towards the right, pointing his spear forward.  
MARS VICTOR. In exergue II. *ÆE.* 3, *silvered* ; *ÆE.* 3.

The same. *Rev.* : Figure standing, holding up a Victory in his right hand, and leaning  
on a spear, and . . . . in his left. VIRTVS AVG. In exergue QXXT.  
Another in exergue III. *ÆE.* 3.

The same. *Rev.* : Female figure standing, holding two standards. FIDES MILITVM.  
In ex. III. *ÆE.* 3, *silvered*

The same. *Rev.* : Female figure, holding an olive branch in her right hand, a spear in  
her left. PAX AVG. In area D. *ÆE.* 3.

The same. *Rev.* : Female figure standing by an altar. PIETAS AVG. *ÆE.* 3.

IMP C M AVR PROBVS AVG. *Rev.* : Figure with a radiated crown, his right hand  
extended, a whip in his left. CONSERVAT AVG. In exergue XXI.  
*ÆE.* 3.

The same. *Rev.* : Female figure standing, holding a cornucopia in her left hand, a pair  
of scales in her right. AEQVITAS AVG. In exergue XXI. *ÆE.* 3, *silvered*

The same. *Rev.* : Female figure standing, holding a caduceus in her right hand, a  
spear in her left. FELICIT TEMP. *ÆE.* 3.

The same. *Rev.* : Female figure standing, holding a long caduceus in her right hand, a  
cornucopia in her left. TEMPORVM FELICITAS. *ÆE.* 3, *silvered*

The same. *Rev.* : Figure with a radiated crown, treading a captive at his feet.  
ORIENS AVG. In exergue III. *ÆE.* 3, *silvered*

The same. *Rev.* : Female figure standing, holding a globe in her right hand, a cornu-  
copia in her left. PROVIDENTIA AVG. *ÆE.* 3.

IMP C M AVR PROBVVS AVG. *Rev.*: Female figure holding a garland in her right hand. LAETITIA AVGVSTI. In exergue IIII. *AE.* 3.

IMP PROBVVS P F AVG. *Rev.*: Emperor on horseback, riding over a captive. ADVENTVS AVG. *AE.* 3, *silvered*

The same. *Rev.*: A Victory holding up a chaplet in her right hand, and bearing a trophy in her left. VICTORIA AVG. In exergue R S. *AE.* 3, *silvered*

The same. *Rev.*: A temple with a female figure standing in the entrance. ROMAE AETER. In exergue Q-D (duplicate). *AE.* 3.

IMP C AVR PROBVVS AVG. *Rev.*: Female figure standing, holding a standard in each hand. CONCORDIA MILL. In area P. *AE.* 3.

The same. *Rev.*: Hercules standing, holding up an olive branch in his right hand, a club in his left. HERCVLI PACIFERO. In exergue. XXI. *AE.* 3.

#### CARUS.

IMP CARVS P F AVG. *Rev.*: Female figure holding a standard and palm-branch. PAX EXERCITI. *AE.* 3.

IMP C CARVS P F AVG. *Rev.*: Female figure standing, holding an olive branch. SPES PVBLICA. *AE.* 3.

#### NUMERIANUS.

IMP C M AVR NVMERIANVS AVG. *Rev.*: Mars standing, holding a trophy and spear. In area C. *AE.* 3.

#### DIOCLETIANUS.

IMP DIOCLETIANVS AVG. *Rev.*: Figure standing, holding a patera in one hand, a cornucopia in the other. GENIO POPVLI ROMANI. In exergue PLC.; in area A (*silvered*); in ex. TR (*silvered*) PTR; in area S A. *AE.* 2.

IMP C DIOCLETIANVS P F AVG. *Rev.*: The same (duplicate) (*silvered*). In exergue S T; in area a star. *AE.* 2.

IMP C DIOCLETIANVS P AVG. *Rev.*: The same. *AE.* 2.

IMP DIOCLETIANVS P F AVG. *Rev.*: The same. In exergue TR; in area B (*silvered*); another B-T. *AE.* 2.

IMP C DIOCLETIANVS P F AVG. *Rev.*: Female figure standing. PAX AVGGG. In exergue MLXXI. *AE.* 3.



The same. *Rev.* : Female figure standing, a cornucopia in her left hand, a pair of scales in the other. SACRA MONET AVGG ET CAESS NOSTR. In exergue P T.

*AE.* 2.

IMP DIOCLETIANVS AVG. *Rev.* : Figure standing, holding a spear in one hand, a globe with a Victory standing on it in the other—an eagle at his feet. IOVI AVGG. In exergue A.

*AE.* 3, *silvered*

D N DIOCLETIANO P F S AVG. *Rev.* : Figure standing, a spear in one hand, a drooping laurel branch in the other. QVIES AVGVSTORVM. On each side S-A. In exergue P TR.

*AE.* 2.

IMP DIOCLETIANVS AVG. *Rev.* : Jupiter sitting, leaning his left hand on a spear, and holding a globe with a Victory on it in his right. IOVI AVGG. In exergue A.

*AE.* 3, *silvered* ; *AE.* 3.

IMP C DIOCLETIANVS P F AVG. *Rev.* : Figure standing, holding a spear in one hand, a globe with a Victory on it in the other. IOVI TVTATORI AVGG. In exergue S P.

*AE.* 3, *silvered*

IMP C DIOCLETIANVS AVG. *Rev.* : Female figure standing, holding a cornucopia in her left hand, a wand resting on a globe at her feet, in her right PROVID AVGGG. In area S-P ; in exergue C.

*AE.* 3.

IMP C C VAL DIOCLETIANVS P F AVG. *Rev.* : Jupiter standing, holding the thunderbolt in his right hand, a spear in his left. IOVI CONSERVAT AVG. In area A.

*AE.* 3, *silvered*

IMP C DIOCLETIA . . . . . *Rev.* : Figure standing, a cornucopia in one hand, a patera in the other. GENIO PVLI ROMANI (*sic*).

*AE.* 2.

### MAXIMIANUS.

IMP C VAL MAXIMIANVS P F AVG. *Rev.* : Figure of Hercules holding a club in one hand, an olive branch in the other. HERCVLI PACIFERO. In area B ; in exergue SN.

*AE.* 3.

IMP MAXIMIANVS AVG. *Rev.* : Female figure holding a spear in her left hand, a globe with a Victory standing on it in her right. PAX AVGG. In exergue A ; another S.

*AE.* 3, *silvered*

IMP C M A VAL MAXIMIANVS P F AVG. *Rev.* : Figure standing, holding the thunderbolt. IOVI CONSERVAT.

*AE.* 3, *silvered*

The same. *Rev.* : Hercules standing. HERCVLI CONSERVAT. In exergue TXXIT

*AE.* 3, *silvered*

D N MAXIMIANO FELICISSIMO SEN AVG. *Rev.* : Two female figures standing opposite each other; that on the right hand holding a spear in one hand, a laurel branch in the other. PROVIDENTIA DEORVM QVIES AVGG. *AE.* 2.

DIVO MAXIMIANO SEN FORTIMP. *Rev.* : An eagle. MEMORIAE ETERNAE. *AE.* 3.

IMP MAXIMIANVS P F AVG. *Rev.* : Jupiter standing, holding the thunderbolt in his right hand, a spear in his left. IOVI CONSERVAT AVGG. In exergue XXIZ. *AE.* 3, *silvered*

IMP MAXIMIANVS P AVG. *Rev.* : Female figure standing, feeding a serpent from a patera. SALVS AVGG. In exergue C. *AE.* 3, *silvered*

IMP MAXIMIANVS AVG. *Rev.* : The same. In exergue T. *AE.* 3, *silvered*; *AE.* 3

IMP C MAXIMIANVS P F AVG. *Rev.* : Female figure holding a wand in her left hand, an olive branch in her right. PAX AVGGG. In area S-P; in exergue MLXXI (duplicate). *AE.* 3.

IMP C M AVREL VAL MAXIMIANVS P F AVG. *Rev.* : Figure with a mural crown standing, holding a patera in his right hand, a cornucopia in his left. GENIO POP ROM. On each side S-P. In exergue PTR. *AE.* 2.

### CONSTANTIUS CHLORUS.

CONSTANTIVS NOBIL C. *Rev.* : Figure with a mural crown standing, holding a patera in his right hand, a cornucopia in his left. GENIO POPVLI ROMANI (duplicate). Another in ex. TR. *AE.* 2.

CONSTANTIVS NOB C. *Rev.* : The same, standing by an altar. The same inscription. In area B; in exergue PLC. *AE.* 2.

FL VAL CONSTANTIVS NOB CAES. *Rev.* : The same figure. GENIO AVGG ET CAESARVM N N. In ex. K. *AE.* 2, *silvered*

FL VAL CONSTANTIVS NOB C. *Rev.* : Two figures joining hands, one holding a cornucopia, the other an olive branch. CONCORDIA AVGG. In exergue II. *AE.* 3, *silvered*

CONSTANTIVS NOB CAES. *Rev.* : Female figure standing, holding a . . . . . SALVIS AVGG ET CAESS FEL KART. In exergue T. *AE.* 2, *silvered*

### FL. HELENA.

FL HELENA AVGVSTA. *Rev.* : Female figure standing, holding a drooping laurel branch in her right hand. SECVRITAS REIPVBLICE (duplicate). *AE.* 3.

*THEODORA.*

FL MAX THEODORAE AVG. *Rev.*: Female figure holding a child in her arms.  
PIETAS ROMANA. In exergue TRS TRP. *AE.* 3.

*CARAUSIUS.*

IMP C CARAVSIVS P F AVG. *Rev.*: Two figures standing opposite, and joining  
hands. CONCORDIA MILI. In exergue P SR. *AR*

The same. *Rev.*: Female figure standing, holding a wand in her left hand, an olive  
branch in her right. PAX AVG. On each side S-P. In exergue ML  
(duplicate). Another ML XXI. *AE.* 3.

IMP C CARAVSIVS P F I AVG. *Rev.*: The same. Another in exergue C.  
*AE.* 3.

Two heads. IMP CARAVSIVS PF AVG. *Rev.*: Female figure leaning on a spear,  
and holding an olive branch in her right hand. The same inscription. *AE.* 3.

IMP C CARAVSIVS AVG. *Rev.*: The same leaning on a wand. The same inscr.  
On each side S P. In exergue C (duplicate). *AE.* 3.

IMP CARAVSIVS P I AV. *Rev.*: Very rude figure. The same inscr. In exergue  
XX. *AE.* 3.

IMP C CARAVSIVS P F AVG. *Rev.*: Female figure holding a wand and olive  
branch. PAX AVGGG. On each side SP. In exergue MLXXI. *AE.* 3.

IMP C CARAVSIVS P F IN AVG. *Rev.*: The same. In ex. C. *AE.* 3.

IMP CARAVSIVS P AVG. *Rev.*: The same. PAX AVG. In exergue CXXI.  
*AE.* 3.

IMP CARAVSIVS P F AVG. *Rev.*: The same holding a globe in her right hand.  
*AE.* 3.

IMP C CARAVSIVS P F AVG. *Rev.*: Female figure standing, holding a cornucopia  
in her left hand, a pair of scales in the other. MONETA AVG. On each side  
S-C. In exergue C. *AE.* 3.

IMP CARAV . . . . . *Rev.*: The same, very rude. MONET AV.

IMP CARAVSIVS P F AVG. *Rev.*: Emperor on horseback, riding over a captive.  
ADVEN . . . . . In ex. ML. *AE.* 3.

IMP CARAVSIVS AVG. *Rev.* : Female figure standing, holding a long caduceus in her right hand, a cornucopia in her left. ADVENTVS AVG. *AE.* 3.

IMP CARAVSIVS . . AVG. *Rev.* : The same. Inscription illegible. *AE.* 3.

IMP C CARAVSIVS PI AVG. *Rev.* : Female figure standing, leaning her left hand on a spear, and holding a garland in her right. LAETITIA AV. On each side S-P. *AE.* 3.

IMP C CARAVSIVS AVG. *Rev.* : The same. LAETITI AVG. On each side S-P. In exergue C. *AE.* 3.

IMP C CARAVSIVS P F I AVG. *Rev.* : The same. LAETIT AVG. On each side S-C. In exergue C. *AE.* 3.

IMP CARAVSIVS P F AVG. *Rev.* : The same. LAETITIA AVG. In exergue MC. *AE.* 3.

IMP C CARAVSIVS P F AVG. *Rev.* : A lion. LEG II . . . . L. In exergue ML. *AE.* 3.

IMP CARAVSIUS P AVG. *Rev.* : A bull. LEG VII C . . AVG. In exergue CXXL *AE.* 3.

IMP CARAVSIVS . . . . . *Rev.* : A lion. LEG VIII C . . . . In exergue ML. *AE.* 3.

IMP CARAVSIVS P F AVG. Head looking to the left. *Rev.* : Female figure standing, holding a patera to a serpent rising from an altar. SALVS AVG. Another looking to the right. *AE.* 3.

The same. *Rev.* : The same. SALVS . . IV. In exergue M. *AE.* 3.

IMP C CARVSIVS P F AVG. *Rev.* : Female figure standing, holding a globe in her right hand, a cornucopia in her left. PROVID AVGGG. On each side S-P. In exergue C. *AE.* 3.

The same. *Rev.* : The same. PROVID AVG. On each side S-C. In exergue C. *AE.* 3.

IMP CARAVSIVS P F AVG. *Rev.* : Female figure holding an olive branch in her right hand, and holding up her gown with the other. SPES P . . . . . *AE.* 3.

The same. *Rev.* : Female figure standing, holding a cornucopia in her left hand, and leaning her right on an anchor. FORTVNA AVG . . In arca I. In exergue ML. *AE.* 3.

IMP CARAVSIVS P F AV. *Rev.*: Figure extending his right hand, a whip in his left. ORIENS AV. In exergue C. *AE.* 3.

IMP CARAVSIVS P F AVG. *Rev.*: Female figure standing, holding a balance in her right hand. FIDEM MILITVM. *AE.* 3.

The same. Two figures standing, joining hands. CONCORDIA MILITVM. *AE.* 3.

The same. *Rev.*: Two figures standing, one resting on a spear. CONC . . . . . *AE.* 3.

IMP CARAVSIVS AVG. *Rev.*: Armed female figure, sitting on a shield, holding a Victory on her right hand. PM TR P . . . . . *AE.* 3.

IMP C CARAVSIVS P F AVG. *Rev.*: Four figures dancing. TEMPORVM. In exergue, FELICITAS. *AE.* 3.

The same. *Rev.*: Female figure standing, holding a palm-branch in her right hand, a cornucopia in her left. HILARITAS AVGGG. On each side S-P. In exergue MLXXI. *AE.* 3.

The same. *Rev.*: Female figure holding up an olive branch in her right hand, and holding up her gown with her left. SPES . . . . . On each side S-C. *AE.* 3.

IMP CARAVSIVS AVG. *Rev.*: Female figure standing, holding a garland in her right hand, a cornucopia in her left. PIAETAS . . . . . *AE.* 3.

IMP CARAVSIVS P F AVG. *Rev.*: Figure standing, holding a spear in one hand, a globe in the other, a Victory standing behind him. RESTITV SAECVL. *AE.* 3.

IMP CARAVSIVS . . . . . *Rev.*: Four standards. COHRT . . . . . *AE.* 3.

IMP . . . . . SIVS P F AVG. *Rev.*: A Victory, turning towards the right. VICTORIA AVG. *AE.* 3.

IMP C M CARAVSIVS P F AVG. *Rev.*: The same. VICTORIA AV. In area C. *AE.* 3.

IMP C CARAVSIVS P F AVG. *Rev.*: Figure standing, turning to the right, holding a globe in his left hand, and pointing a spear forward with his right. VIRTVS AVG. In exergue C. On each side S-P. *AE.* 3.

The same. *Rev.*: Female figure holding standards. FIDES MILITVM. On each side S-P. *AE.* 3.

IMP CARAVSIVS AVG. *Rev.*: Two figures standing opposite, joining hands; the female holding a trident in her left hand, the soldier a spear. LITI . . . . . *AE.* 3.

The same. *Rev.* : Female figure standing, turning to the left. A helmet on her head, and holding a branch in her left hand. VA . . . . . *AE.* 3.

Illegible. *Rev.* : Figure in action, carrying something on the left shoulder. Inscr. illegible. *AE.* 3.

IMP CARAVSIVS. *Rev.* : Figure standing, resting his right hand on his spear, and his left on his shield. VIRTUS AVG. *AE.* 3.

### ALLECTUS.

IMP C ALLECTVS P F AVG. *Rev.* : A galley. VIRTUS AVG. In exergue QL. Three similar. *AE.* 3.

The same, silvered. *Rev.* : Female figure standing, holding an olive branch in her right hand, a wand in her left. PAX AVG. On each side S F. *AE.* 3.

The same. *Rev.* : The same. On each side S A. In exergue ML. Another S-P. In ex. ML. *AE.* 3.

The same. *Rev.* : Female figure standing, feeding a serpent in her right hand from a patera in her left. SALVS AVG. On each side S-A. In exergue ML. *AE.* 3.

The same. *Rev.* : Female figure standing, holding a long caduceus in her right hand, a cornucopia in her left. TEMPORVM FELICI. On each side S-P. In ex. C. *AE.* 3.

The same. *Rev.* : Figure turning to the right, holding a spear in his right hand, a globe in his left. SAECVLI FELICITAS. On each side S-A. In exergue ML. *AE.* 3.

The same. *Rev.* : Female figure standing, holding a globe in her right hand, a cornucopia in the other. PROVIDENTIA AVG. On each side S P. In exergue C. ML. *AE.* 3.

The same. *Rev.* : Female figure standing, holding a palm-branch in her right hand, a cornucopia in her left. HILARITAS AVG. On each side S-A. In ex. ML. *AE.* 3.

The same. *Rev.* : A Victory, turned towards the right. VICTORIA AVG. On each side S. A. In exergue ML. *AE.* 3.

The same. *Rev.* : Female figure standing, holding a garland in her right hand, leaning her left on an anchor. LAETITIA AVG. On each side S-P. In ex. C S-A . . ML. *AE.* 3.

- The same. *Rev.* : A galley. The same inscr. In exergue Q C. *AE.* 3.
- IMP C ALLECTVS P AVG. *Rev.* : The same. *AE.* 3.
- IMP C ALLECTVS P F AVG. *Rev.* : Female figure standing, holding a cornucopia in her left hand, a wand in her right, pointing to a globe at her feet. PROVID AVG. In ex. ML. *AE.* 3.

## GAL. VAL. MAXIMIANUS.

- MAXIMIANVS NOB CAES. *Rev.* : Figure with a mural crown standing, holding a patera in his right hand, a cornucopia in his left. GENIO POPVLI ROMANI. *AE.* 2.
- MAXIMIANVS NOBIL C. *Rev.* : The same. On each side S-F. In exergue P. TR. *AE.* 2.
- G VAL MAXIMIANVS NOBIL C. *Rev.* : The same. In exergue LON. *AE.* 2.
- IMP MAXIMIANVS AVG. *Rev.* : The same. On each side S-F. In exergue P TR. *AE.* 2.
- IMP C MAXIMIANVS AVG. *Rev.* : The same. In exergue LP. *AE.* 2.
- IMP MAXIMIANVS P AVG. *Rev.* : The same. In area A. In exergue TR. *AE.* 2, *silvered*
- IMP C MAXIMIANVS P F AVG. *Rev.* : The same. *AE.* 2.
- IMP MAXIMIANVS P F AVG. *Rev.* : The same. On each side B-T. In exergue TR. Three silvered in ex. AQP. *AE.* 2
- The same. *Rev.* : The same holding a patera over an altar. In area M. In ex. PLC. *AE.* 2.
- The same. *Rev.* : The same without the altar. GENIO POP ROM. *AE.* 2.
- IMP C VAL MAXIMIANVS P F AVG. *Rev.* : The same. On each side S-A. In exergue PTR. *AE.* 2.
- D N MAXIMIANO P F S AVG. *Rev.* : The same. In exergue PLN. *AE.* 2.
- MAXIMIANVS NOB CAES. *Rev.* : Female figure standing, holding a pair of scales in her right hand, a cornucopia in her left. SACRA MONET AVGG ET CAESS NOSTR. In ex. T. *AE.* 2.

IMP MAXIMIANVS P F AVG. *Rev.*: The same. MONETA S AVGG ET  
CAESS NN. In exergue ATR. *AE.* 2.

The same. *Rev.*: In a wreath VOTIS XX. *AE.* 3.

GAL VAL MAXIMIANVS NOB CAES. *Rev.*: Figure with a mural crown as  
above. GENIO AVGG ET CAESARVM NN. *AE.* 2.

### MAXENTIUS.

MAXENTIVS P F AVG. *Rev.*: A temple with a female holding a child in her arms,  
standing in the doorway. CONSERV VRB SVAE. In exergue TT. *AE.* 2.

### SEVERUS.

IMP SEVERVS P F AVG. *Rev.*: Figure with a mural crown standing, holding a  
patera in his right hand, a cornucopia in his left. GENIO POPVLI ROMANI.  
On each side S-F. In exergue T. *AE.* 2.

GAL VAL MAXIMINVS NOB C. *Rev.*: Figure with a mural crown standing,  
holding a patera in his right hand, a cornucopia in his left. GENIO POP ROM.  
In ex. PLN. *AE.* 2.

IMP MAXIMINVS P F AVG. *Rev.*: The same. Another. In ex. P. TR. On  
each side T F. *AE.* 2.

IMP MAXIMINVS P AVG. *Rev.*: The same. In exergue P LN. *AE.* 2.

MAXIMINVS NOBILISSIMVS CAES. *Rev.*: The same figure. GENIO POPVLI  
ROMANI. *AE.* 2.

IMP MAXIMIANVS P F AVG. *Rev.*: Figure with a radiated crown standing,  
holding a globe in his left hand. SOLI INVICTO COMITI. In exergue  
MOSTT. *AE.* 2.

### LICINIUS.

LICINIVS P AVG. *Rev.*: A trophy inscr. VOT XX, with two captives sitting at its  
base. VIRTVS EXERCIT. In ex. STR. *AE.* 3.

IMP LICINIVS P F AVG. *Rev.*: Figure with a radiated crown standing. SOLI  
INVICTO COMITI. On each side C-S TR P. Another. On each side S-P.  
In exergue MLN. On each side S-F T F. *AE.* 3.

The same. *Rev.*: Figure with a mural crown standing. GENIO POP ROM. In ex.  
PLN ATR MOSTS. Another in exergue PLN. *AE.* 3.



IMP C VAL LICIN LICINIVS P F AVG. *Rev.*: Emperor standing, a spear with an eagle at the top in one hand, a Victory on the other. A captive sitting at his feet on one side, an eagle with a wreath in its bill on the other. IOVI CONSERVATORI. . . . . SMKA. In area  $\frac{X}{III}$ . *AE.* 3.

D N VAL LICIN LICINIVS NOB C. *Rev.*: The same. In exergue SMANTZ. In area  $\frac{X}{III}$ . *AE.* 3.

IMP LICINIVS P F AVG. *Rev.*: The same. In exergue SIS. In area  $\epsilon$ . *AE.* 3.

IMP LICINIVS AVG. *Rev.*: In a wreath  $\frac{VOT}{XX}$  D N LICINI AVGVSTI. In exergue CS. *AE.* 3.

The same. *Rev.*: In a wreath  $\frac{VOT}{XX}$  D N LIC LICINI AVGVSTI. In exergue SMVI. *AE.* 3.

Head with a radiated crown. *AE.* 3.

IMP LICINIVS P F AVG. *Rev.*: A trophy with two captives sitting at its base. VIRTVS EXERCIT. In exergue PTR. *AE.* 3.

IMP. LICINIVS AVG, *Rev.*: An altar with a globe upon it and three stars over. BEATA TRANQVILITAS. *AE.* 3.

D N LICINIVS AVG. *Rev.*: Figure holding the thunderbolt, sitting on an eagle. IOVI CONSERVATORI. In exergue STR. *AE.* 3.

### *LICINIUS fil.*

Head with a radiated crown.

LICINIVS IVN NOB C. *Rev.*: Two captives sitting at the foot of a standard, inscribed VOT XX VIRTVS EXERCIT. In exergue STR. *AE.* 3.

The same. A castle. VIRTVS AVGG. In exergue R P. *AE.* 3.

### *CONSTANTINUS.*

IMP CONSTANTINVS P F AVG. *Rev.*: Mars armed with spear and shield, advancing towards the right. MARTI PATRI PROPVGNATORI. On each side S-A. In ex. P TR (duplicate). *AE.* 2, *silver-red*

The same. *Rev.*: Mars turning to the right, holding his spear in his right hand, and resting his left on his shield. MARTI PATRI CONSERVATORI. On each side S A. In ex. P TR. *AE.* 2.

CONSTANTINVS P F AVG. *Rev.*: The same. . . . . MARTI CONSERVA-  
TORI. On each side T F. In ex. P TR. *AE.* 3.

. . . . . STANTINVS AVG. *Rev.*: The same, with the head turned back . . . . .  
CONSERVATORI. *AE.* 3.

The same. *Rev.*: Head with a helmet. The same inscr. *AE.* 3.

CONSTANTINVS AVG. *Rev.*: Mars resting his right hand on his spear, his left on  
his shield. MARTI CONSERV. In exergue P TR. *AE.* 3.

IMP CONSTANTINVS AVG. *Rev.*: Jupiter holding the thunderbolt in his right  
hand, seated on an eagle. IOVI CONSERVATORI AVG. In exergue PLN.  
*AE.* 3.

CONSTANTINVS P F AVG. *Rev.*: Head with a radiated crown. SOLI INVICTO  
COMITI. *AE.* 3.

The same. *Rev.*: Figure with a radiated crown standing, holding a globe in his left  
hand, his right extended. SOLI INVICTO COMITI. In ex. TT ATR  
(silvered). On each side T F P TR. *AE.* 3.

Head turned to the left. *AE.* 3.

CONSTANTINVS AVG. *Rev.*: The same. On each side TF-\*. In exergue PLC.  
*AE.* 3.

The same. *Rev.*: The same. . . . . The same inscr. T-F. In ex. P TR.  
*AE.* 3.

IMP CONSTANTINVS AVG. *Rev.*: The same turning towards the right. The  
same inscr. and ex. *AE.* 3.

The same. *Rev.*: The same turning to the left. On each side S F. In ex. ML PLC.  
*AE.* 3.

IMP CONSTANTINVS P AVG. *Rev.*: The same. In exergue PLN. *AE.* 3.

IMP CONSTANTINVS P F AVG. *Rev.*: The same. On each side TF. In ex.  
PLN. *AE.* 3.

The same. *Rev.*: The same turning towards the right. The same inscr. In ex. . . .  
ARL. *AE.* 3.

IMP C CONSTANTINVS P F AVG. *Rev.*: The same turning to the left. The same  
inscr. In ex. MOSTP. *AE.* 3.

CONSTANTINVS AVG. *Rev.*: The same. SOLI INVICTO. In ex. P TR (dupli-  
cate). *AE.* 3.

CONSTANTINVS P AVG. *Rev.* : Figure with a radiated crown standing, holding a globe in his right hand, a whip in his left. COMITI AVGG NN. In ex. PLN. *AE.* 3.

CONSTANTINVS P F AVG. *Rev.* : The same. *AE.* 3.

The same. *Rev.* : Figure with a mural crown standing, holding a patera in his right hand, a cornucopia in his left. GENIO POP ROM. In exergue PLN. *AE.* 3.

IMP CONSTANTINVS P F AVG. The same. On each side S-A. In exergue P TR. *AE.* 2.

FL VAL CONSTANTINVS NOB C. *Rev.* : The same. *AE.* 2.

CONSTANTINVS P AVG. *Rev.* : Figure standing, holding a standard in each hand. PRINCIPI IVVENTVTIS. In exergue PLN. *AE.* 3.

CONSTANTINVS P F AVG. *Rev.* : The same. *AE.* 3.

IMP CONSTANTINVS P F AVG. *Rev.* : Three standards S P Q R OPTIMO PRINCIPI. *AE.* 3.

CONSTANTINVS AVG. *Rev.* : Two Victories holding a shield. Inscr. VOT PR over an altar. VICTORIAE LAETAE PRINC PERP. In ex. two captives sitting back to back. P-L. *AE.* 3.

CONSTANTINVS MAXA G. *Rev.* : The same. In exergue PLN. *AE.* 3.

IMP CONSTANTINVS MAX AVG. *Rev.* : The same. *AE.* 3, *silvered*

IMP CONSTANTINVS AVG. *Rev.* : The same. *AE.* 3.

The same. *Rev.* : The same. VICTORIAE LAETAE PRINC. *AE.* 3.

CONSTANTINVS. *Rev.* : VICTORIAE LAET PRIN P. In exergue STR. *AE.* 3.

CONSTANTINVS AVG. *Rev.* : A Victory bearing a trophy on her right shoulder, a palm-branch on her left, turning to the right, a captive at her foot. SARMATIA DEVICTA. In exergue P TR, another STR, another STRM. *AE.* 3.

The same. *Rev.* : A standard. Inscr. VOT XX. Two captives sitting at its base. VIRTVS EXERCIT. Silvered in ex. P TR. In ex. PLN. *AE.* 3.

The same. *Rev.* : Two military ensigns placed between two soldiers standing, holding spears and shields. GLORIA EXERCITVS. In exergue P CONST. *AE.* 3.

- CONSTANTINVS MAX AVG. *Rev.*: The same. In exergue TR S. Ditto with a palm-branch between the ensigns. In ex. P CONST. Another without it. PLC. *AE.* 3.
- The same. *Rev.*: One standard between two soldiers. The same. *AE.* 3.
- The same. *Rev.*: The labarum between two soldiers. The same. *AE.* 3.
- . . . . . TINVS AVG. *Rev.*: A trophy between two captives. VIRTVS EXERCIT. *AE.* 3.
- CONSTANTINVS AVG. *Rev.*: A castle with a star over it. PROVIDENTIAE AVGG. In exergue P TR. Another PLON, another PTRE. *AE.* 3.
- The same. *Rev.*: An altar inscribed VOTIS XX, with a globe on it and three stars over. BEATA TRANQVILLITAS. In exergue P TR. *AE.* 3.
- The same. The same. In exergue STR. *AE.* 3.
- The same. The same. In exergue STR. PLC. On each side C R *AE.* 3.
- CONSTANTINVS P AVG. *Rev.*: The same. In exergue PLON. Another PLC. On each side CR. *AE.* 3.
- CONSTANTINVS . . . . . *Rev.*: The same. In exergue P TR. *AE.* 3.
- CONSTANTINVS AVG. *Rev.*: In a wreath VOT XX D N CONSTANTINI MAX AVG. In ex. STR. Another Q T, another TSTVI. *AE.* 3, *silvered*
- The same. *Rev.*: In a wreath VOT X. CAESARVM NOSTRORVM. *AE.* 3.
- CONSTANTINVS P AVG. *Rev.*: Emperor on horseback, trampling on a fallen captive. ADVENTVS AVG. In exergue PLN. *AE.* 3.
- CONSTANTINVS P F AVG. *Rev.*: The same. *AE.* 3.
- DIV CONSTANTINVS P T AVGG. *Rev.*: Emperor in a quadriga, extending his right hand towards one above his head. In exergue TR P. *AE.* 3.
- DV CONSTANTINVS P T AVGG. *Rev.*: The same. In exergue CONS. *AE.* 3.
- DIVO CONSTANTINVS. *Rev.*: The same. *AE.* 3.
- DIVO CONSTANTINVS. *Rev.*: Armed figure standing, holding a spear in his right hand, a globe in his left. AETERNA PIETAS. In exergue TRS. *AE.* 3.
- FL VAL CONSTANTINVS NOB C. *Rev.*: Mars holding up an olive branch. MARTI PACIF. In exergue PLN. *AE.* 2.

*FL. MAX. FAUSTA.*

FLAV MAX FAVSTA AVG. *Rev.*: Female figure veiled, standing, holding two children in her arms. SALVS REIPVBLICAE. In exergue STR. *AE.* 3.

The same. *Rev.*: The same figure. SPES REIPVBLICAE. In exergue P TR. *AE.* 3.

*VRBS ROMA.*

VRBS ROMA. *Rev.*: Romulus and Remus sitting under the wolf, two stars and an arrow over. TRS.—Two stars over. TRP PLN.—An arrow-head between two stars over. P CONST.—Do.—One star over. PTR. All *AE.* 3.

*CONSTANTINOPOLIS.*

CONSTANTINOPOLIS. *Rev.*: Winged figure standing, holding a wand in her right hand, and leaning her left on a shield; a rudder at her feet. In ex. C SIS. —AQ S—TR P—TR S. All *AE.* 3.

The same. *Rev.*: The same, with a chaplet over the rudder. In exergue P CONST. *AE.* 3.

The same. TR P . . . . . *AE.* 3.

*POPULUS ROMANUS.*

POP ROMANVS. *Rev.*: In a wreath, a star and CONS H (duplicate). *AE.* 3.

The same. *Rev.*: A bridge. Over it CONS. *AE.* 3.

*CRISPUS.*

FL IVL CRISPVS NOB CAES. *Rev.*: Figure with a radiated crown standing, his right hand extended, a globe in his left. CLARITAS REIPVBLICAE. On each side F—T. In ex. BTR. *AE.* 3.

CRISPVS NOB CAES. *Rev.*: An altar inscr. VOTIS XX, with a globe on it and three stars over. BEATA TRANQVILLITAS. On each side C—R. In exergue PLC. Three similar. *AE.* 3.

IVL CRISPVS NOB CAES. The same. In exergue STR. Three similar. *AE.* 3.

IVL CRISPVS NOB C. *Rev.*: The same. *AE.* 3.

CRISPVS NOBIL C. *Rev.*: The same. BEAT TRANQVILLITAS (*sic*). In exergue P LON (duplicate). *AE.* 3.

CRISPVS NOB CAES. *Rev.*: In a wreath VOT X. CAESARVM NOSTRORVM.  
In ex. T AR. Three similar.—In ex. STR. PTR. PLCC. Three similar.  
*AE.* 3.

D N CRISPO NOB CAES. *Rev.*: A standard inscr. VOT XX. Two captives sitting  
at its base. VIRTVS EXERCIT. On each side A S. In exergue PL C.  
*AE.* 3.

CRISPVS NOB CAES. *Rev.*: A trophy between two captives. VIRTVS EXERCIT.  
On each side T-F. In exergue PTR. *AE.* 3.

FL IVL CRISPVS NOB CAES. *Rev.*: A castle with a star over it. PROVIDEN-  
TIAE CAESS. In ex. PLON. Three similar. *AE.* 3.

The same. *Rev.*: Figure with a radiated crown, standing, holding a globe in his left  
hand. SOLI INVICTO COMITI. In exergue PLN (duplicate). *AE.* 3.

The same. *Rev.*: Two Victories holding a shield inscr. VOT P R over an altar. VIC-  
TORIAE LAETAE PRINC PERP. In exergue PLN. Another much  
defaced. *AE.* 3.

D N CRISPO NOB CAES. *Rev.*: The same. In exergue. Two captives sitting back  
to back. *AE.* 3.

CRISPVS NOB CAES. *Rev.*: In a wreath VOT XX. N. CONSTANTINI MAX  
AVG. In exergue AQ S. *AE.* 3.

#### DELMATIUS.

FL DELMATIVS NOB C. *Rev.*: The labarum between two soldiers. GLORIA  
EXERCITVS. In ex. P CONS. *AE.* 3.

FL DELMATIVS . . . . . *Rev.*: The same. *AE.* 3.

#### CONSTANTINUS II.

CONSTANTINVS IVN N C. *Rev.*: A standard inscr. VOT XX. Two captives  
sitting at its base. VIRTVS EXERCIT. In exergue PLN. *AE.* 3.

CONSTANTINVS IVN NOB C. *Rev.*: Two military ensigns placed between two  
soldiers standing, holding spears and shields. GLORIA EXERCITVS. In  
exergue SMNA. Another PLC. Another SLC. Another TRS (duplicate).  
Do. with a chaplet between the ensigns. *AE.* 3.

CONSTANTINVS IVN N C. *Rev.*: The same. In exergue S CONST. Another  
with a palm-branch between the ensigns. P CONST. Another without  
addition. *AE.* 3.

The same. *Rev.* : One ensign between two soldiers. The same inscr. In exergue TRS.  
*AE.* 3.

The same *silvered*. *Rev.* : An altar inscr. VOTIS XX, with a globe on it and three stars over. BEAT TRANQLITAS (*sic*). In exergue PLON (duplicate).  
 Another BEATA TRANQVILLITAS. In ex. PLON (duplicate). On each side P-A F-B. Another PL C. On each side C-R. *AE.* 3.

CONSTANTINVS IVN NOB C. *Rev.* : The same. In exergue STR. *AE.* 3.

D N CONSTANTINO IVN N C. *Rev.* : The same. *AE.* 3.

CONSTANTINVS IVN NOB C. *Rev.* : In a wreath VOT X. . . . CAESARVM NOSTRORVM. In exergue STR. Five alike. Another ASIS. Another T SBVI. Another Q\*AR. *AE.* 3.

The same. *Rev.* : The same. DOMINOR NOSTROR CAESS. In exergue T T.  
*AE.* 5

The same. *Rev.* : A castle with a star over it. PROVIDENTIAE CAESS. In exergue STR. Another PLON. *AE.* 3.

FL CL CONSTANTINVS IVN NOB C. *Rev.* : Two Victories holding a shield inscr. VOT P R over an altar. VICTORIAE LAET PRINC PERP. In exergue PLN. *AE.* 3.

FL CL CONSTANTINVS IVN N C. *Rev.* : The same. VICTORIAE LAETAE PRINC PERP. In ex. PLN. *AE.* 3.

D N CONSTANTINO IVN NOB C. *Rev.* : The same. VICTORIAE LAET PRINC PERP. In ex. Two captives. *AE.* 3.

	CONSTA	CONSTAN	
No inscription. <i>Rev.</i> :	TINVS	Another TINVS (duplicate)	
	CAESAR	IVNNOB	
	STR.	SNRT.	<i>AE.</i> 3.

### CONSTANS.

CONSTANS P F AVG. *Rev.* : Two Victories standing opposite, holding up chaplets. VICTORIAE DD AVG Q NN. In area M. In exergue TRS. Another TRP. *AE.* 3.

The same. *Rev.* : A Victory standing fronting, holding up a chaplet in each hand. VICTORIA AVGG. In area P. *AE.* 3.

The same. A Victory standing, holding a palm-branch and chaplet. VICTORIA AVGVSTOR *AE.* 3.

D N CONSTANS P F AVG. *Rev.*: The emperor holding the labarum in one hand and a Victory in the other, standing in a galley. A Victory steering. FEL TEMP REPARATIO. In ex. TRS. *AE.* 2.

The same. *Rev.*: The same holding a phoenix instead of a Victory. In exergue SARL. *AE.* 2.

The same. *Rev.*: Armed figure leading a captive out of a cave. The same. In ex. R Q. *AE.* 2.

The same. *Rev.*: A phoenix standing on a rock. The same inscr. In ex. TRS. Another TRP. *AE.* 3.

The same. *Rev.*: A phoenix standing on a globe. The same inscr. In ex. TRP. *AE.* 3.

The same. *Rev.*: Armed figure holding up his spear over a fallen man and horse. The same inscr. *AE.* 3.

CONSTANS P F AVG. *Rev.*: An ensign between two soldiers standing, armed with spears and shields. GLORIA EXERCITVS. In exergue TRP (duplicate). *AE.* 3.

FL IVL CONSTANS NOB C. *Rev.*: The same. *AE.* 3.

CONSTANS AVG. *Rev.*: The labarum between two soldiers. The same inscr. In ex. PLC. *AE.* 3.

FL CONSTANS NOB. CAES. *Rev.*: Two ensigns between two soldiers. The same inscr. In ex. R-T. *AE.* 3.

FL IVL CONSTANS NOB CAES. *Rev.*: The same with a leaf between them. The same inscr. In exergue CONST. Another with \* between them. The same. *AE.* 3.

### CONSTANTIUS.

D N CONSTANTIVS P F AVG. *Rev.*: The emperor holding the labarum in one hand, a phoenix on a globe in the other, standing in a galley, a Victory steering it. FEL TEMP REPARATIO. In exergue TRS. Another. *AE.* 2. *AE.* 3.

The same. *Rev.*: Armed figure leading a captive out of a cave. The same inscr. In ex. TRP. *AE.* 2.

The same. *Rev.*: Armed figure holding his spear over a fallen man and horse. The same inscr. In area A. In exergue P ARL. Another D. In ex. T CON. Another. Another very small and illegible. *AE.* 2. *AE.* 3.



- The same. *Rev.* : A phoenix standing on a rock. The same inscr. *AE.* 3.
- The same. *Rev.* : A phoenix standing on a globe. The same inscr. *AE.* 3.
- The same. *Rev.* : The monogram of Christ. SALVS AVG NOSTRI. On each side  
A W. Another illeg. *AE.* 2.
- FL IVL CONSTANTIVS NOB C. *Rev.* : Two military ensigns placed between two  
soldiers standing, holding spears and shields. GLORIA EXERCITVS. In  
exergue TRS. Another TRP. Another PLC. Another with a palm-branch  
between the ensigns SCONS. Another with a chaplet between them. TRS.  
*AE.* 3.
- The same. *Rev.* : The labarum between two soldiers. The same inscr. In ex. SCONST.  
*AE.* 3.
- The same. *Rev.* : One ensign between two soldiers. The same inscription. *AE.* 3.
- CONSTANTIVS P F AVG. *Rev.* : The same. *AE.* 3.
- FL IVL CONSTANTIVS NOB C. *Rev.* : A castle with a star over it. PROVI-  
DENTIAE CAESS. In exergue STRE. Another PLON. *AE.* 3.
- The same. *Rev.* : The same. VIRTVS CAESS. In exergue ARLQ. On each side  
S F. Another, *silvered*. In exergue P CONST. On each side T-F.  
*AE.* 3.
- FL IVL CONSTANTIVS AVG. *Rev.* : Armed figure standing, holding a spear in  
one hand and leaning the other on a shield. VIRTVS AVGVSTI. Another,  
inscr. illegible. *Rev.* : The same. *AE.* 3.
- CONSTANTIVS P F AVG. *Rev.* : Two Victories standing opposite, holding up  
chaplets. VICTORIAE DD AVGG QNN. In area D. In exergue TRP  
(duplicate). *AE.* 3.
- CONSTANTIVS P F AVG. *Rev.* : A Victory holding a chaplet and palm-branch.  
VICTORIA AVGVSTORV. In exergue IC. *AE.* 3.
- D N CONSTANTIVS P F AVG. *Rev.* : In a wreath VOT XX MVLT XX. *AE.* 3.
- CONST
- No inscription. *Rev.* : ANTIVS  
CAESAR  
TRS. *AE.* 3.
- D N CONSTANTIVS P F AVG. *Rev.* : In a wreath VOTIS XXX MVLTIS  
XXXX. *AR*
- The same. *Rev.* : Figure standing, holding a globe in his right hand, a spear in his left.  
SPES REIPVBLICE. *AE.* 3

*MAGNENTIUS.*

IM CAE MAGNENTIVS AVG. *Rev.*: The emperor holding the labarum in one hand, a Victory in the other, standing in a galley, a Victory steering. FEL TEMP REPARATIO. *AE.* 2.

D N MAGNENTIVS P F AVG. *Rev.*: Figure on horseback, riding over a fallen enemy. GLORIA ROMANORVM. In exergue TRP. Another SAR. *AE.* 2.

The same. *Rev.*: The monogram of Christ. SALVS D D N N AVG ET CAES. In exergue AMB. On each side A- $\omega$  (duplicate). *AE.* 2.

The same. *Rev.*: Two Victories holding up a shield inscr. VOT V MVLX VICTORIAE DD NN AVG ET CAES. In exergue AMB (duplicate). Another with the monogram of Christ below the shield. *AE.* 2.

D N MAGNEN . . . . . *Rev.*: The same, shield inscr. VO V MV over a pillar. In exergue TRS. Inscr. illegible. Another, shield inscr. VOT X, underneath S P. *AE.* 3.

D N MAGNENTIVS P F AVG. *Rev.*: Figure standing, holding a standard in one hand, a Victory in the other. FELICITAS REIPVBLICE. In exergue PAR. Another (*silvered*) in exergue SAR. *AE.* 2.

IM CAE MAGNENTIVS AVG. *Rev.*: The same holding the labarum in one hand. The same inscr. In area A. In exergue TRS. Another in exergue TRP. *AE.* 2.

*DECENTIUS.*

D N DECENTIVS NOB CAES. *Rev.*: Two Victories holding up a shield inscr. VOT V MVLX, the monogram of Christ over. VICTORIAE DD NN AVG ET CAES. Another in ex. AMB. *AE.* 2.

The same. *Rev.*: The same holding a shield over a pillar. The same inscr. in ex. AMB. *AE.* 2.

DN DENTIVS NOB CAES. *Rev.*: The same. Shield inscr. VOT MVLX. In exergue TRS. *AE.* 3.

DN DECEN . . . . . *Rev.*: Two Victories holding up a shield. Inscr. illegible. Another illegible. *AE.* 3.

*GALLUS.*

DN CONSTANTIVS NOB CAES. *Rev.*: Armed figure holding his spear over a fallen man and horse. FEL TEMP REPARATIO. *AE.* 3.

*JULIANUS.*

- DN IVLIANVS NOB CAES. *Rev.* : Armed figure standing, holding a globe in his right hand, a spear in his left. SPES REIPVBLICE. *AR.*
- FL CL IVLIANVS NOB C. *Rev.* : The same. *AR.*
- . . . . . IANVS P F AVG. *Rev.* : In a wreath VOT XV MVLT XX. In exergue LVGT. *AR.*
- D N FL CL IVLIANVS P F AVG. *Rev.* : In a wreath VOT X MVLT XX. In exergue T CONST. SLVG. *AR*
- D N IVLI . . . . . *Rev.* : The same. In exergue CON. *AR*
- FL CL IVLIANVS P F AVG. *Rev.* : In a wreath VOTIS V MVLTIS X. In exergue LVG. *AR*
- D N CL IVLIANVS AVG. *Rev.* : The same. In exergue TR. Another de-faced. *AR*
- D N IVLIANVS P F AVG. *Rev.* : The same. In exergue T CON (duplicate). *AR*
- FL CL IVLIANVS P F AVG. *Rev.* : A Victory, holding a palm-branch in her left hand, a chaplet in her right. VICTORIA DD NN AVG. In exergue LVG. *AR*

*FL. JUL. HELENA.*

- FL IVL HELENAE AVG. *Rev.* : Female figure standing, holding an olive branch in her right hand, a wand in her left. PAX PVBLICA. In exergue TRP (duplicate). *AE. 3.*
- The same. *Rev.* : The same. In exergue TRS (duplicate). *AE. 3.*

*JOVIANUS.*

- D N IOVIANVS P F AVG. *Rev.* : In a wreath VOT V MVLT X. In exergue SCONST. *AR*

*VALENTINIANUS.*

- D N VALENTINIANVS P F AVG. *Rev.* : Emperor standing, holding the labarum in his left hand, his right on the head of a captive. GLORIA ROMANORVM. In ex. CONS. In area OF III. Another LVG S. In area OF II. *AE. 3.*

The same. *Rev.*: A Victory holding a chaplet in her right hand, a palm-branch in her left. SECVRITAS REIPVBLICAE. In exergue ASIS CP. In area R-F. *AE.* 3.

D N VALENTINIANVS P F AV . . *Rev.*: The same. In exergue SMAQ. Another CONS. In area OF III. *AE.* 3.

D N . . . . . ANVS P F AVG. *Rev.*: Emperor standing, holding a standard in his right hand, a Victory in his left. RESTITVTOR REIP. In exergue SLVG. *AE.* 3.

D N VALENT . . . . . *Rev.*: Female figure sitting, holding a spear in her left hand, a globe in her right. . . . . AVGG. *AR*

### VALENS.

D N VALENS P F AVG. *Rev.*: Emperor standing, holding the labarum in his right hand, a Victory in his left. RESTITVTOR REIP. In exergue P LVG. *AR*

D N VALENS P F AVG. *Rev.*: Emperor standing, holding the labarum in his left hand, his right on the head of a captive. GLORIA ROMANORVM. In ex. SAR. Another SMAQ P. *AE.* 3.

The same. *Rev.*: A Victory holding a chaplet in her right hand, a palm-branch in her left. SECVRITAS REIPVBLICAE. In exergue P CON. Another SISCV. In area R F. Another in exergue . . . . . In area OF III. *AE.* 3.

The same. *Rev.*: Female figure sitting, holding a Victory standing on a globe in her right hand, a spear in her left. VRBS ROMA. In exergue TRPS. *AR*

### GRATIANUS.

D N GRATIANVS P F AVG. *Rev.*: Figure sitting fronting, holding a globe in one hand, a spear in the other. VIRTVS ROMANORVM. In exergue TRPS (duplicate). Another AQPS. *AR*

The same. *Rev.*: Emperor standing, holding the labarum in his left hand, his right on the head of a captive. GLORIA ROMANORVM. On each side F-R. In ex. TSISCIE. *AE.* 3.

D N GRATIANVS AVGG AVG. *Rev.*: The same. On each side O-II. In exergue LVGSP. *AE.* 3.

The same. *Rev.*: Emperor standing, holding the labarum in his right hand, his left resting on a shield. GLORIA NOVI SAECVLLI. In exergue T CON. Another OF II. In ex. CONS. *AE.* 3.

D N GRATIANVS P F AVG. *Rev.* : A Victory, holding a chaplet in her right hand, a palm-branch in her left. SECVRITAS REIPVBLICAE. In exergue S CON. Another SMG RB. Another. On each side OF I. In exergue LVG P. *Æ.* 3.

The same. *Rev.* : Female figure sitting, holding a Victory standing on a globe in her right hand, a spear in her left. VRBS ROMA. In exergue TRP. *AR*

The same. *Rev.* : In a wreath VOT XV MVLT XX. In exergue LVG P. *Æ.* 3.

### VALENTINIANUS *jun.*

VALENTI . . . . *Rev.* : In a wreath VOT XV MVLT XX. Another. In exergue LVG P. *Æ.* 3.

D N VALENTINIANVS P F IVN. *Rev.* : A Victory holding a chaplet in her right hand. VICTORIA AVGGG. In exergue P CON. *Æ.* 3.

. . . . . ANVS . . . *Rev.* : The same. *Æ.* 3.

D N VALENTIN . . . . . *Rev.* : A Victory bearing a trophy on her shoulder, and resting her left hand on a captive's head. SALVS REIPVBLICAE. In area P. In ex. PTR. *Æ.* 3.

### THEODOSIUS.

D N THEODOSIVS P F AVG. *Rev.* : A Victory holding a chaplet in her right hand. VICTORIA AVGGG. Another LVG P. *Æ.* 3.

The same. *Rev.* : A Victory bearing a trophy on her shoulder, and resting her left hand on a captive's head. SALVS REIPVBLICAE. In area P. In exergue AQP. *Æ.* 3.

The same. *Rev.* : The same. . . . . REIPVBL . . . . . Another illegible. *Æ.* 3.

D N THEODOSIVS P F AVG. *Rev.* : In a wreath VOT X MVLT XX. In exergue TES. *AR*

### MAG. MAXIMUS.

D N MAG MAXIMVS P F AVG. *Rev.* : Emperor standing, holding a globe in his left hand, and raising a crowned kneeling figure with his right. REPARATIO . . . REIPVB. In area P. In exergue LVG P. *Æ.* 3.

. . . . . IMVS P F AVG. A castle. SPES ROMANORVM. Another in ex. SAR. *Æ.* 3.

D N MAG MAXIMVS P F AVG. *Rev.* : Figure sitting fronting, holding a globe in his right hand. VIRTVS ROMANORVM. In exergue TRP S. *AR*

*FL. VICTOR.*

D N FL VICTOR . . . . *Rev.* : A castle. SPES ROMANORVM. In exergue LVG. *AE. 3.*

*ARCADIUS.*

D N ARCADIVS P F AVG. *Rev.* : A Victory holding a chaplet in her right hand, a palm-branch in her left. VICTORIA AVGGG. Another in ex. LVGP. Another AQ . . . *AE. 3.*

The same. *Rev.* : In a wreath VOT V. In exergue ANTR. *AE. 3.*

. . . . . VS P F AVG. *Rev.* : A Victory bearing a trophy on her shoulder, and resting her left hand on a captive's head. SALVS REIPUBLICAE. In area P. In ex. AN . . *AE. 3.*

*HONORIUS.*

D N HONORIVS P F AVG. *Rev.* : A Victory holding a chaplet in her right hand, a palm-branch in her left. VICTORIA AVGGG. Another in exergue TRP. *AE. 3.*

D N HONORIVS P F AVG. *Rev.* : A Victory leaning her left hand on a captive's head. Inscr. illeg. In area P. *AE. 3.*

D N HONORIVS P F AVG. *Rev.* : The same. SALVS REIPUBLICAE. *AE. 3.*

## APPENDIX.

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### THE TERMINAL STATUES.

#### PLATES XXX. AND XXXI.

It appears from the brief remarks of the Right Hon. C. Bathurst that these two Terminal Statues, or, more properly speaking, 'Hermæ,' had been lying from time immemorial neglected in the Park, at the foot of the plateau where stands the Villa. On account of their exceptional character—no similar sculptures having been hitherto described as found in any part of this island—they are looked upon with great suspicion by antiquaries, and even declared by some to be of modern manufacture. But before thus summarily condemning these remarkable works, certain circumstances in their nature and history deserve to be carefully considered.

They are colossal busts mounted on plinths all cut from one solid block of Forest stone: consequently must have been carved in the same locality where they now stand. One represents a Faun (not old horned Pan, nor Silvanus, to whom it is usually assigned), with the deerskin tied over his shoulders; the other a Lady with her hair dressed in that very peculiar and preposterous style that was first set by the wife of Domitian. Having lost their noses, others had been engrafted by a later hand; but as these new features were fixed with wooden pegs (instead of iron dowells), they must have split and fallen off upon the first exposure to hard frost. The execution is rough, but not devoid of vigour and expression, so far as their mutilated condition allows us to judge.

In the first place it must be noted as a most important fact that the date indicated by the lady's coiffure (the fashion only lasting some twenty-five years) exactly agrees with the inference derivable from the family *nomen* 'Flavius' of the rebuilder of the Temple, upon which I have so strongly insisted elsewhere. Again, can it be conceived possible that any one residing at Lydney, or indeed in all England, at the beginning of the last century, possessed sufficient archæological accuracy to produce a work exhibiting such knowledge of costume and of the fittingness of such costume to all the other circumstances of time and

place (which are here pointed out by me now for the first time); nay, more, these being points to which so little regard was paid by the best antiquaries of the past generation? The Faun, indeed, might with some show of reason be attributed to the caprice of some Jacobean owner of the Park; but had he ordered a set of such decorations of the country stone-cutter, he would most assuredly have taken the higher gods and goddesses; as we know was the fashion with the English Renaissance for the embellishment of country houses.

And why should he have chosen to do honour to the homely Domitia, when there were so many more famous and beautiful Augustæ, Livia, Antonia, Faustina, &c., to be copied? The preference indicates some cogent motive of existing times, only to be found in antiquity.

To give my own ideas of the date and use of these figures, I will first premise that ornaments of this kind (the 'Truncus Hermes,' as Juvenal calls it) were the commonest of all architectural embellishments in Roman mansions. They were even introduced on a gigantic scale as members of buildings. A coin of M. Aurelius has for reverse a temple of Mercury, in which the architrave of the portico is borne upon the heads of four colossal Hermae, their plinths stilted up on very high blocks, with legend 'Religio Augusti.' Such, in my belief, was the destination of the Lydney hermæ; they stood before the pilasters bearing up the pediment of the Temple of Nodens, in company with two or four others, amongst whom the Emperor, of course, displayed his ungracious countenance—all which, hurled down the steep by the iconoclasts who profaned the shrine, may now be reposing deep in the alluvial soil at the bottom of the hill.

Although sacred images are now of such unfrequent occurrence amongst Romano-British remains, there is every reason to believe that our island was as well furnished with these primitive aids to devotion as were the other provinces of the Empire. At any rate, Gildas, writing shortly after the final departure of the Romans, in a most valuable but hitherto unnoticed passage, alludes to the multitude of heathen idols still existing, and 'grinning with their ugly faces [one would think he had our Faun in his mind] from the insides and out-sides of ruined edifices.' 'Igitur omittens illos priscos communesque cum omnibus gentibus errores, quibus ante adventum Christi in carne omne humanum genus obligabatur adstrictum—nec enumerans patriæ portenta, ipsa diabolica, puto, *numero vincentia* Aegyptiaca—quorum nonnulla lineamentis adhuc deformibus, intra vel extra deserta moenia, solito more rigentia [ringentia?] torvis vultibus intuemur.' ('De Excidio Britanniae,' cap. iv.)

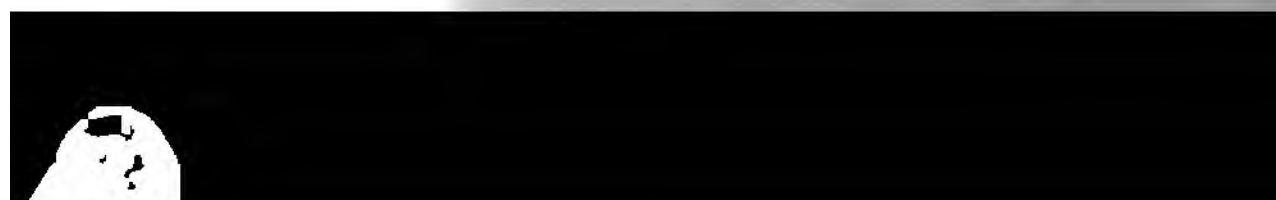
Our 'Domitia,' however, is not without a precedent amongst Roman relics yet existing in this country. A female head, with the hair dressed in a similar fashion, and belonging to the same period; and which from its relative proportions must have belonged to a figure fully eight feet in height, was dug up in Bath in the year 1714. It still is preserved, built into the porch of a house in Musgrove's Alley, Exeter, and will be found carefully figured in Scarth's 'Aquæ Solis,' Pl. VII. It is broken off at the neck; but, considering its dimensions, in all probability belonged to a simple bust, supported, like ours, on a plinth of



the required height, rather than to a complete full-length figure—an undertaking perhaps too ambitious for the provincial stone-cutter. Our busts also are about twice life-size.

In concluding, I cannot avoid hinting a suspicion that it was the weird, unearthly appearance of one of these heads, just emerging from the ruins of the Temple, that gave the site the name of 'The Dwarf's Chapel,' by which it was traditionally known.<sup>1</sup>

<sup>1</sup> As two archeologists of the highest eminence, to whom the case has lately been submitted, concur in assigning these figures to the Renaissance style, chiefly it would seem upon the evidence of the rustication of the plinths (for which no ancient precedent can be found), it has been judged advisable, in deference to their authority, to relegate these arguments in favour of the antiquity of the work to the neutral ground of an Appendix.





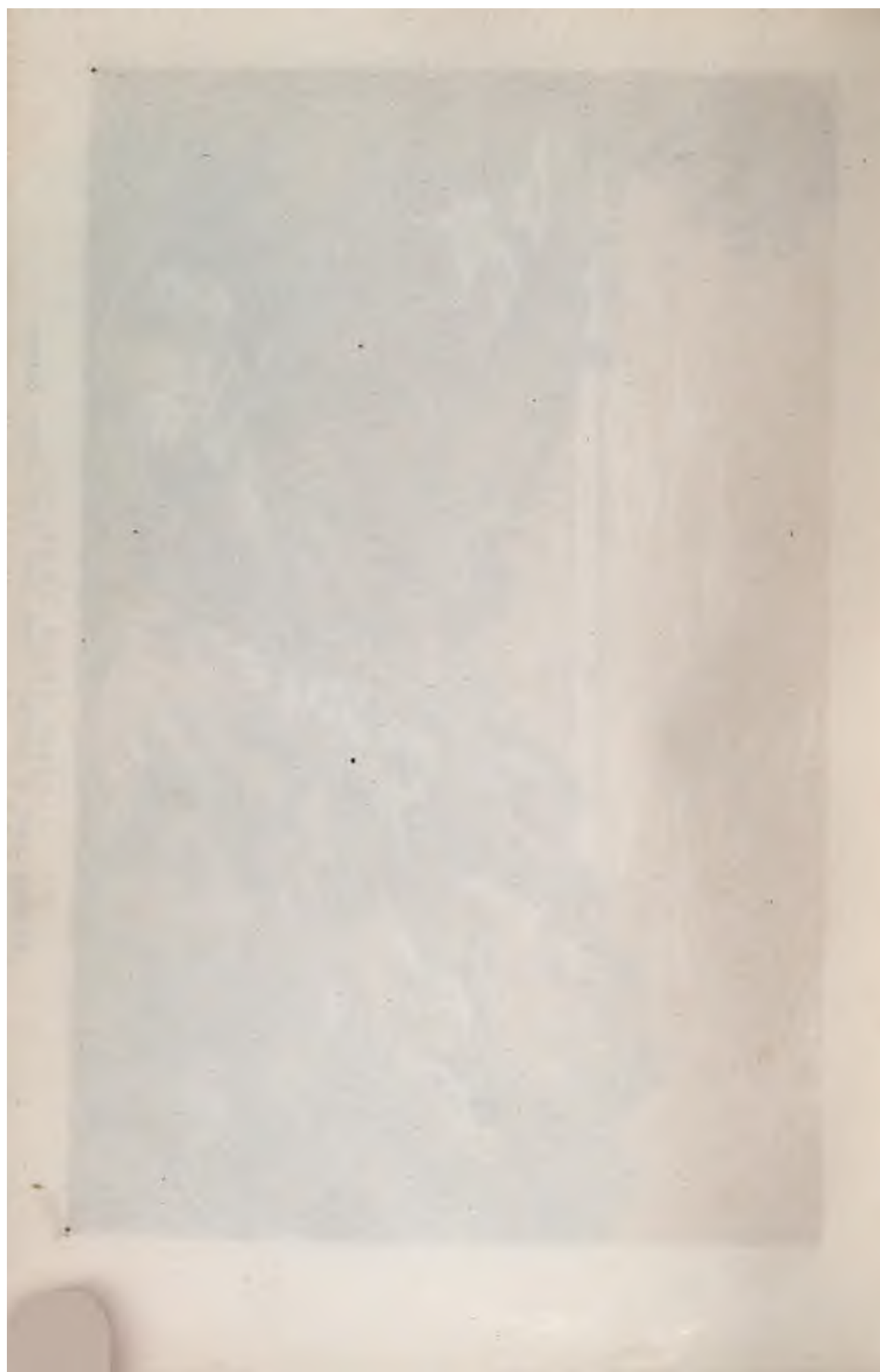




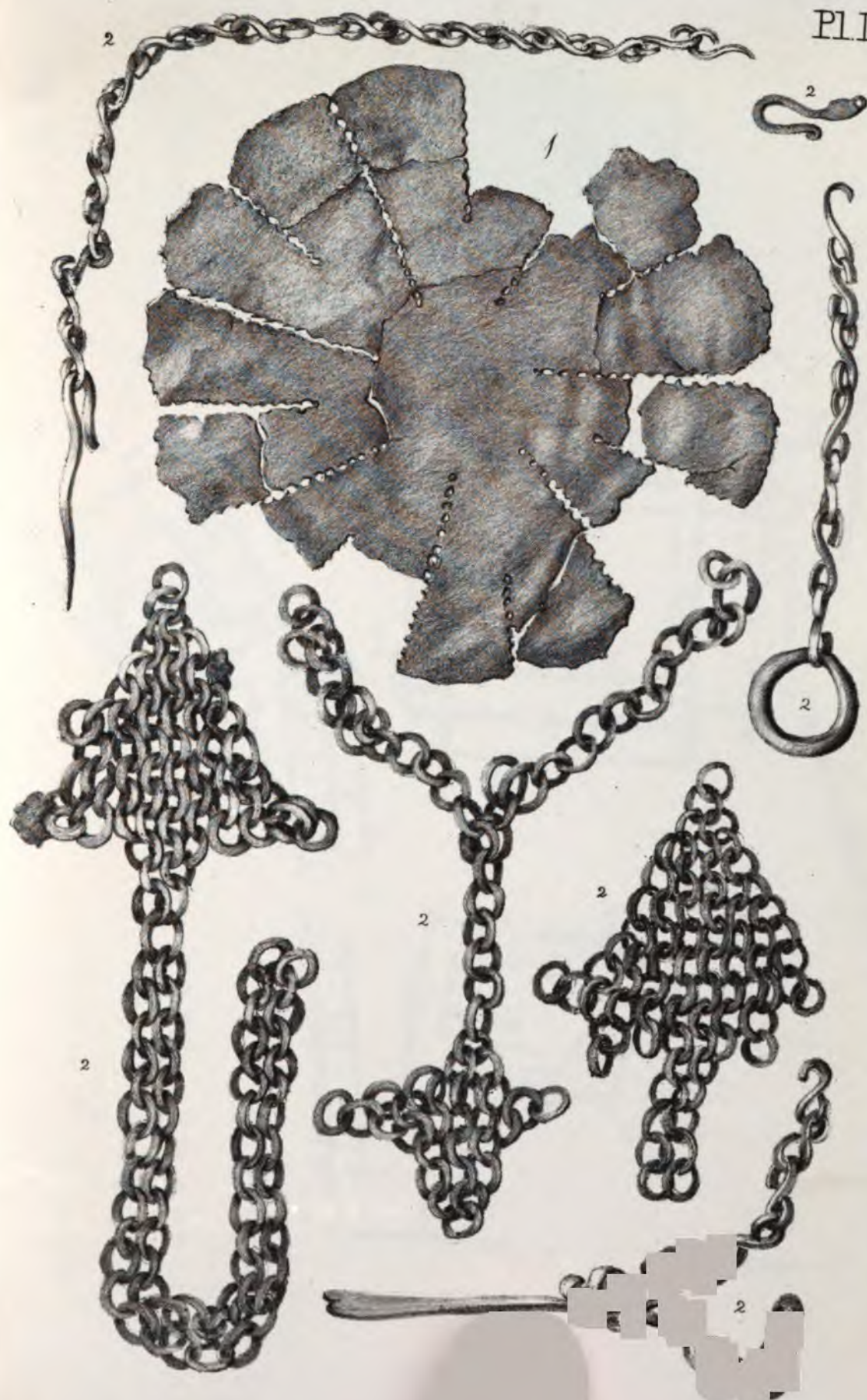
PL II.



VIEW FROM CAMP HILL.

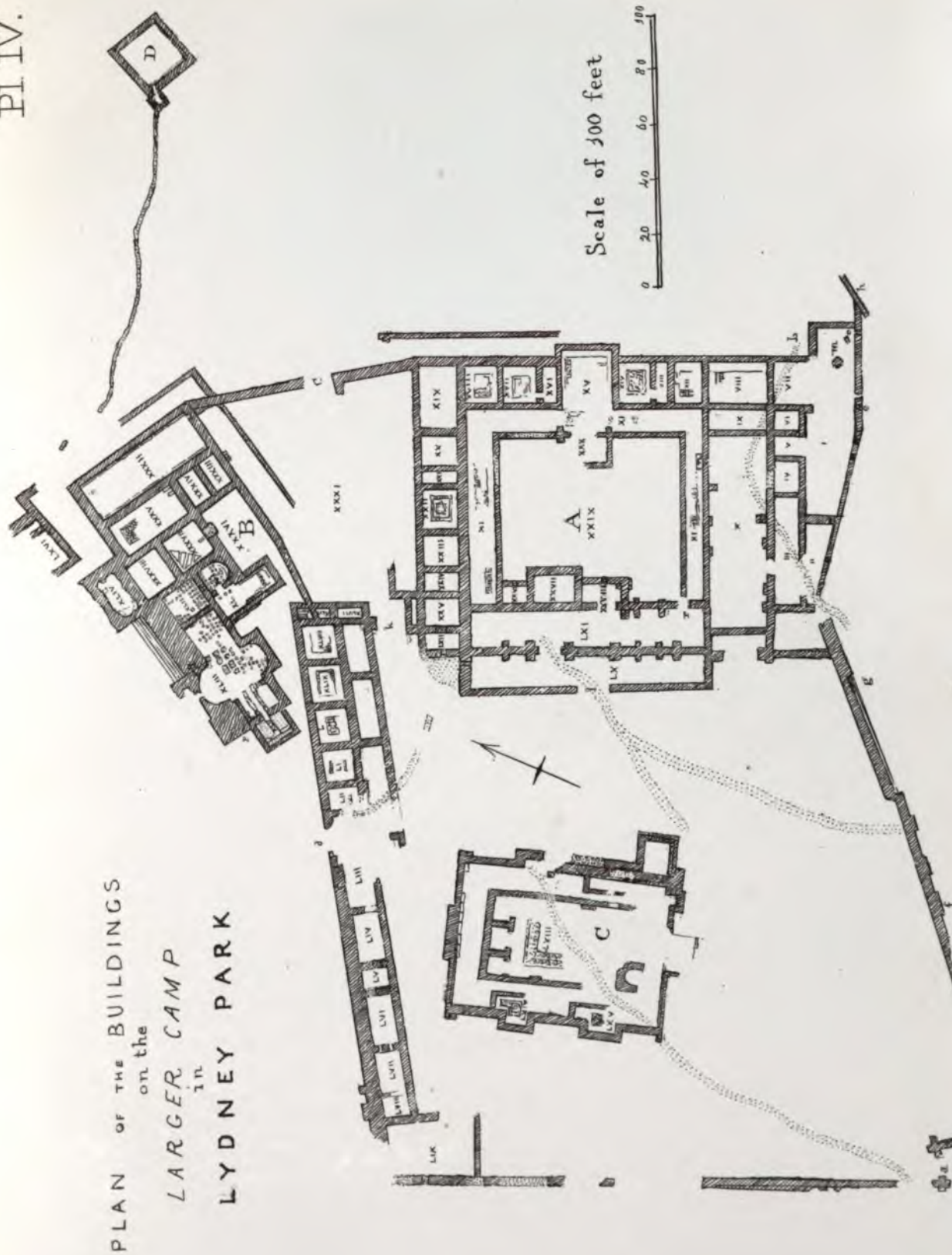






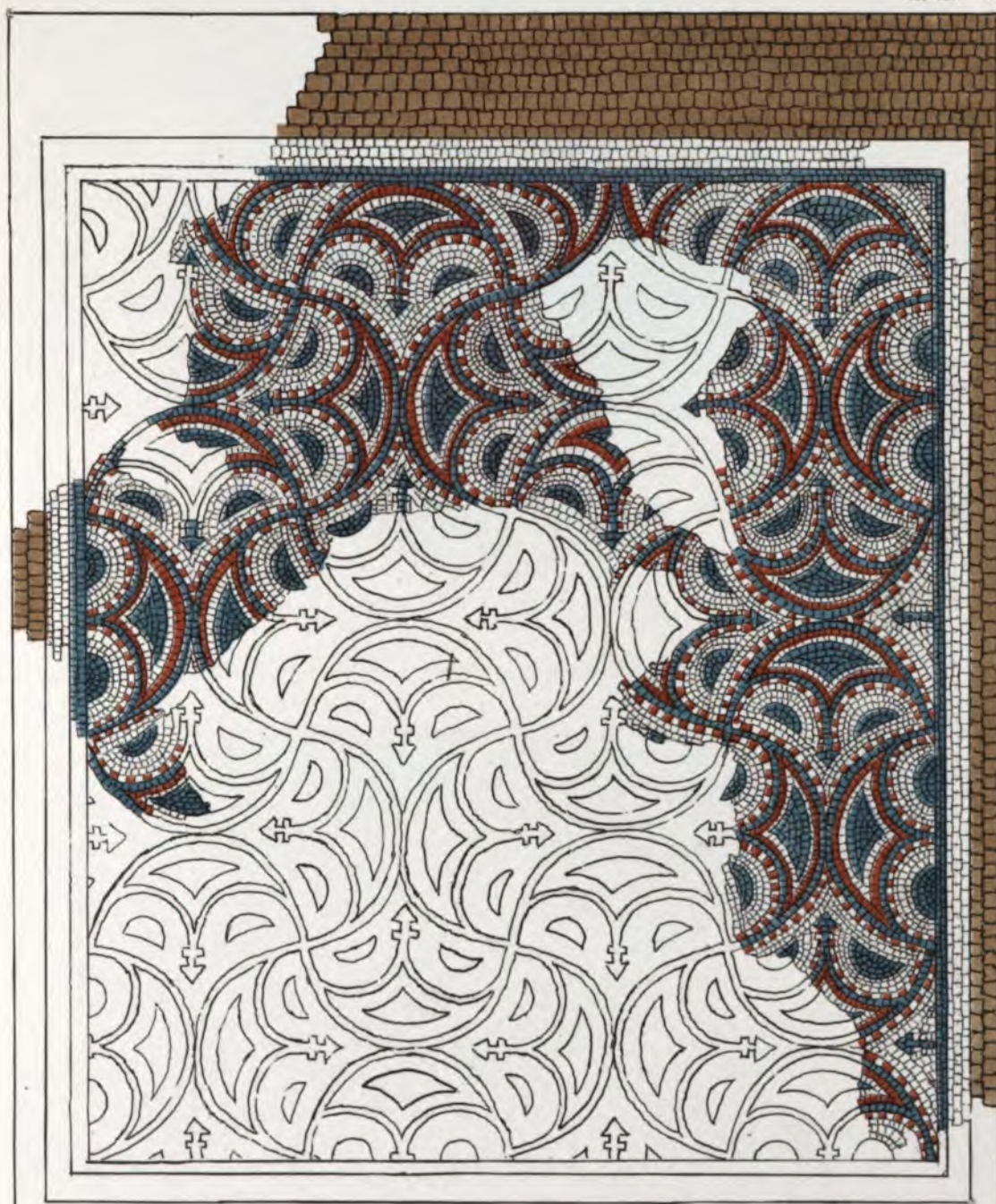












Scale 0 1 2 3 4 of Feet

ROOM XXXV











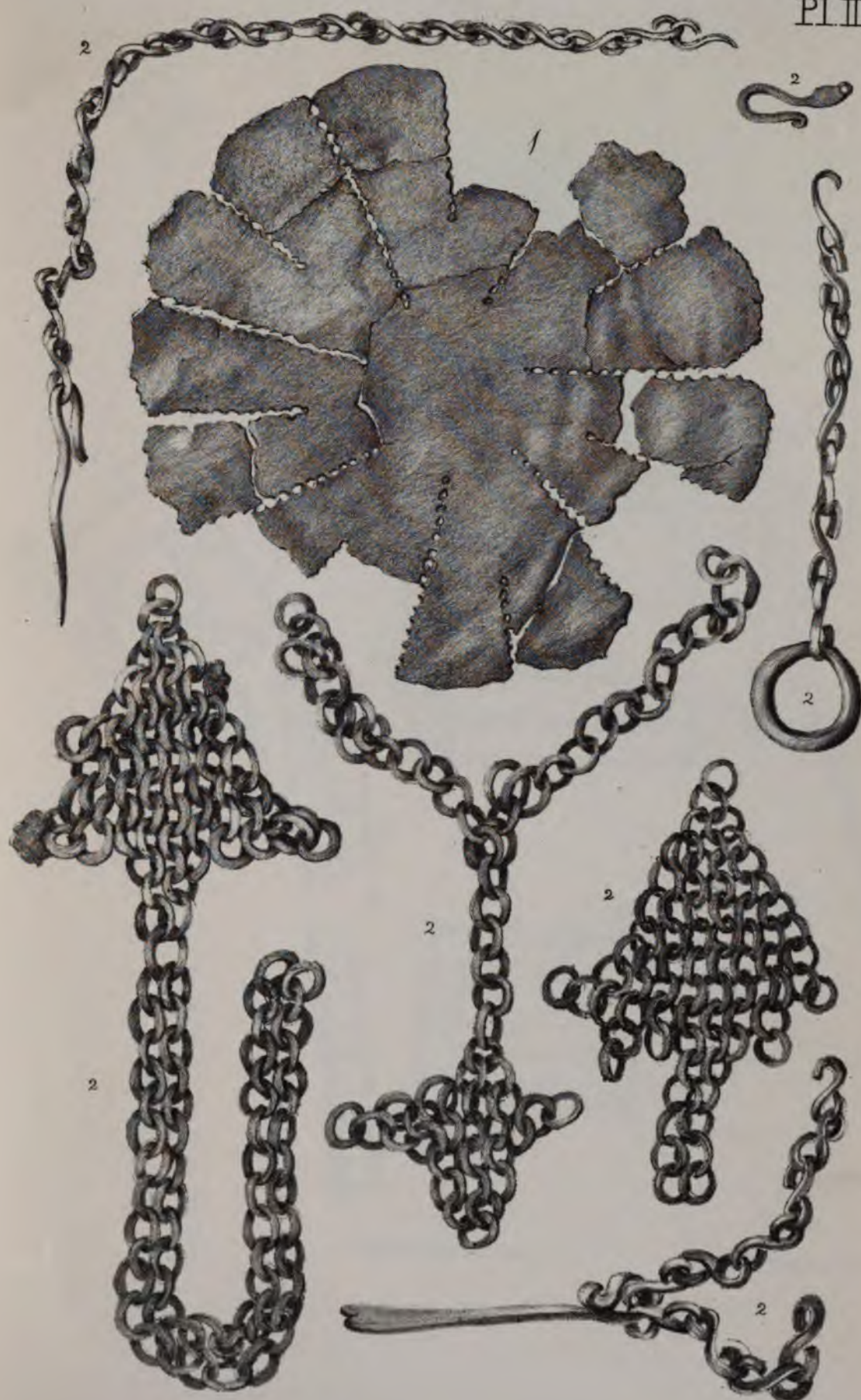
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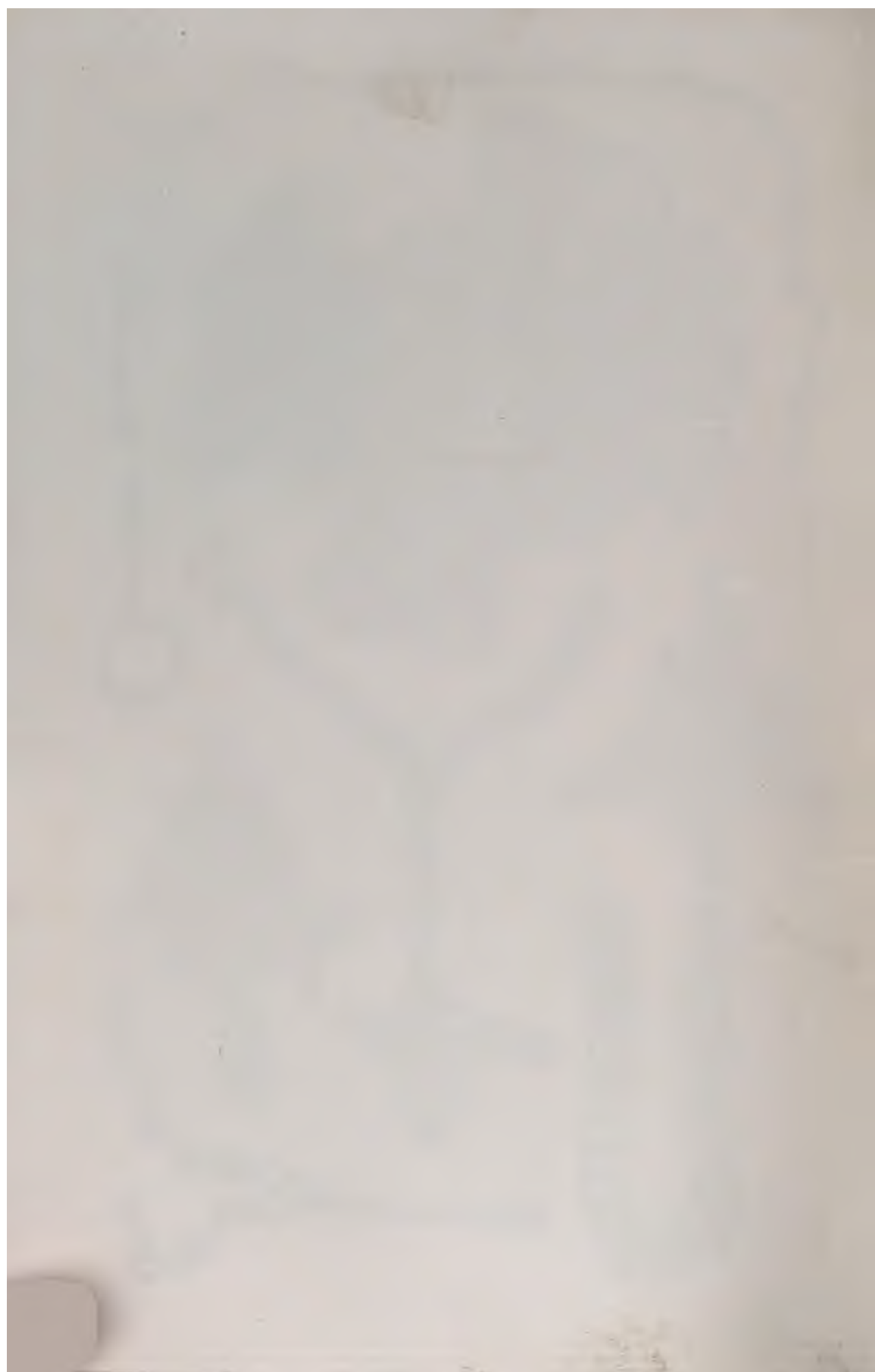


VIEW FROM CAMP HILL.  
Showing part of the river and the distant hills.

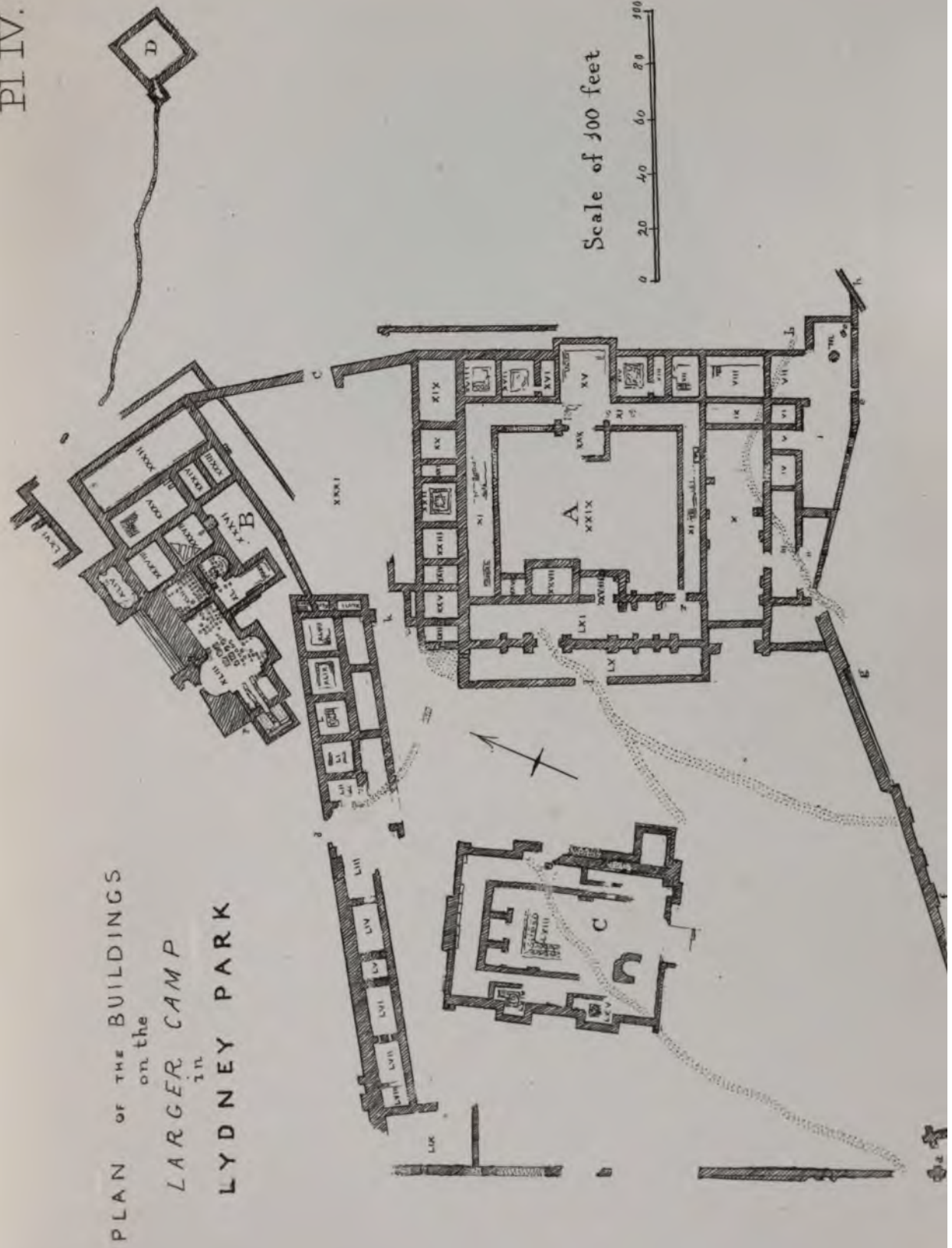








Pl IV.



PLAN OF THE BUILDINGS  
on the  
LARGER CAMP  
in  
LYDNEY PARK





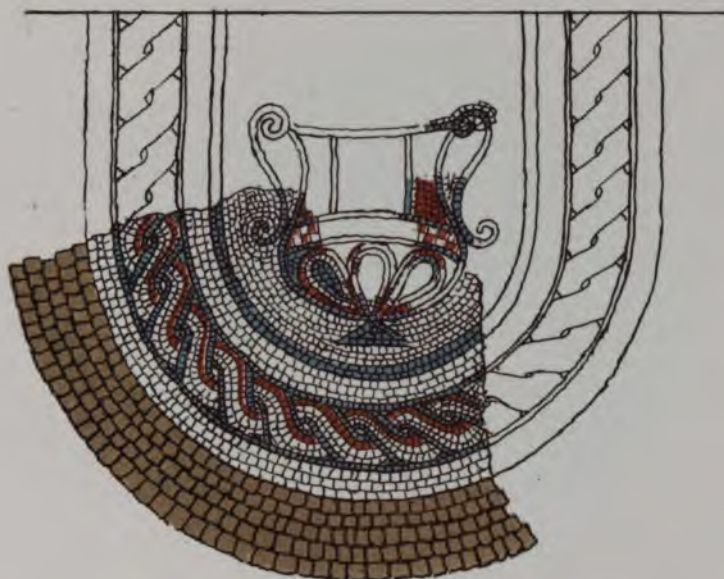


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ROOM XXXV







ROOM XLI



ROOM LI

Scale 0 1 2 3 4 of Feet





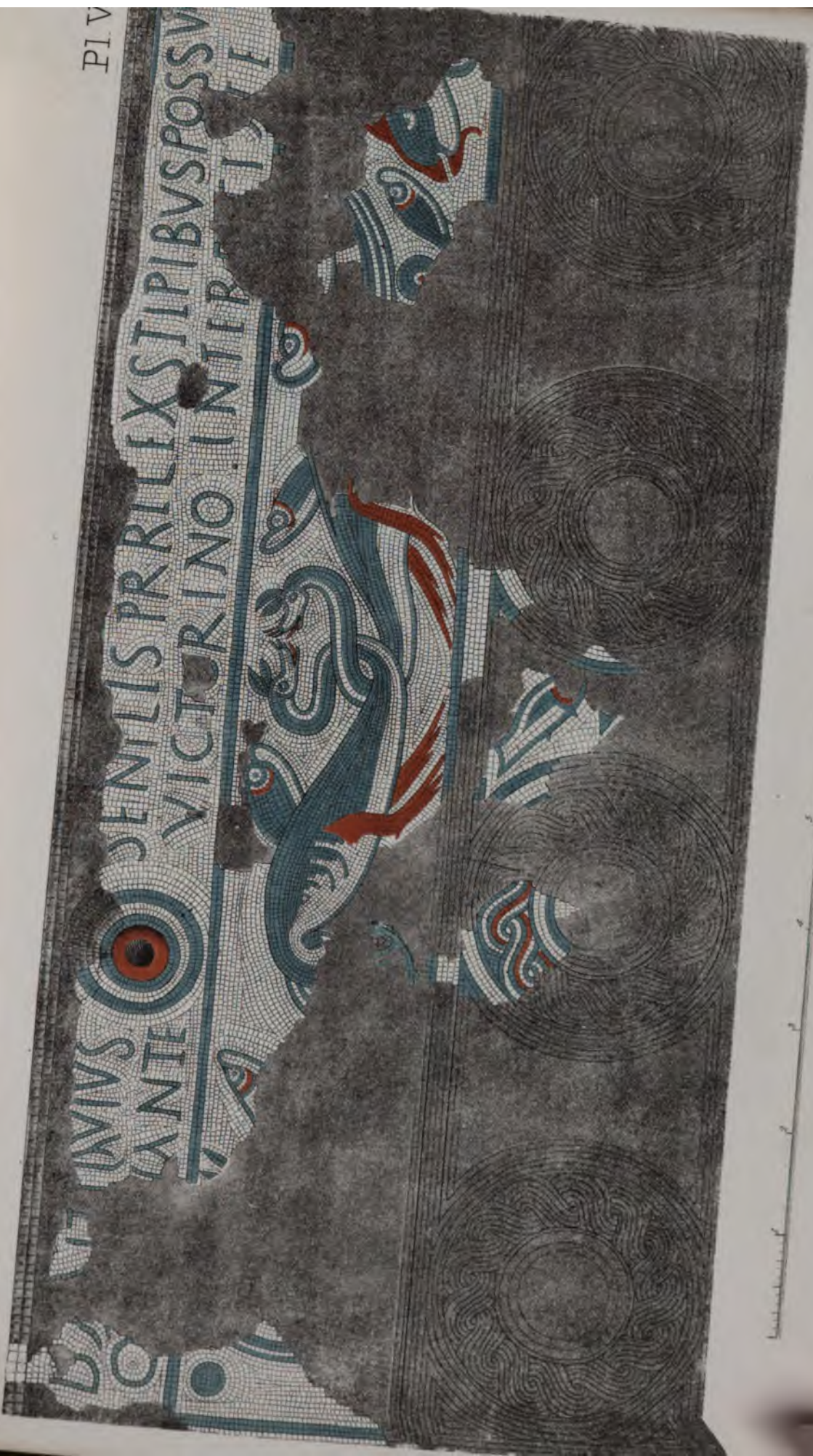


ROOM L.

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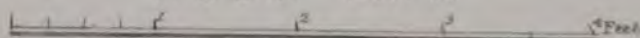
AVIVS  
CANTE  
DENILLSPRILEXSTIPIBVSPOSSV  
VICTORINO INTER  
II







ROOM LXIV.



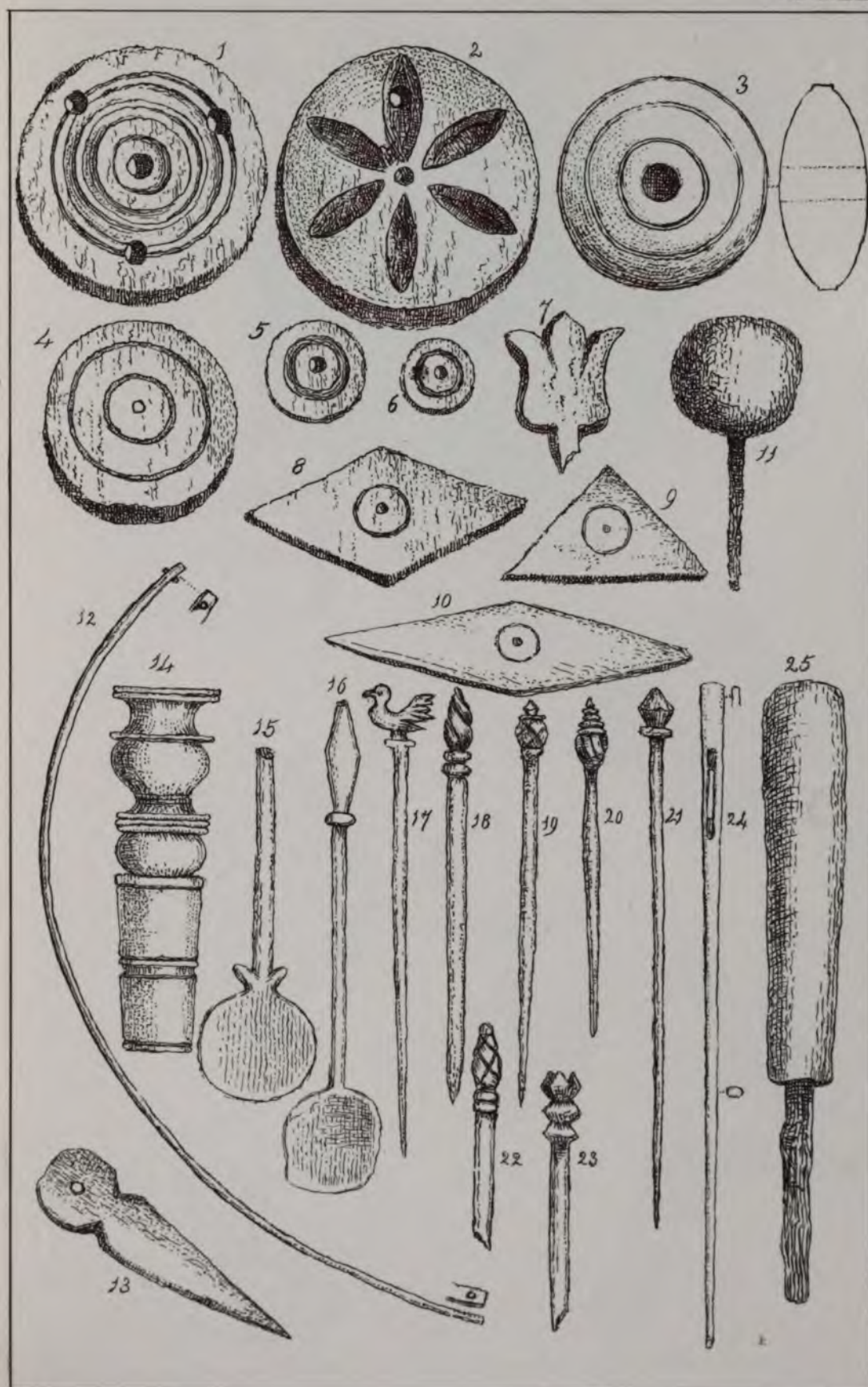






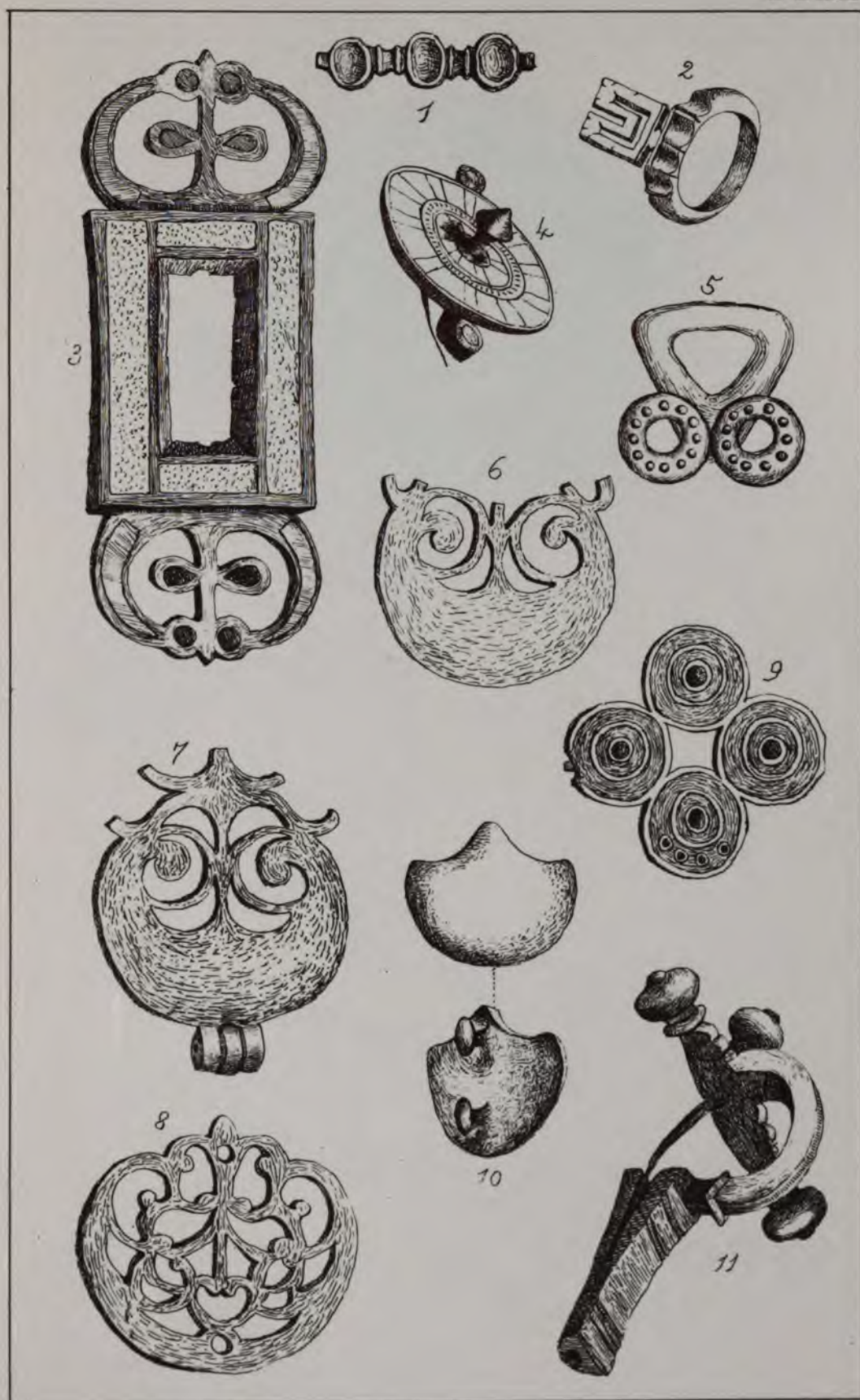






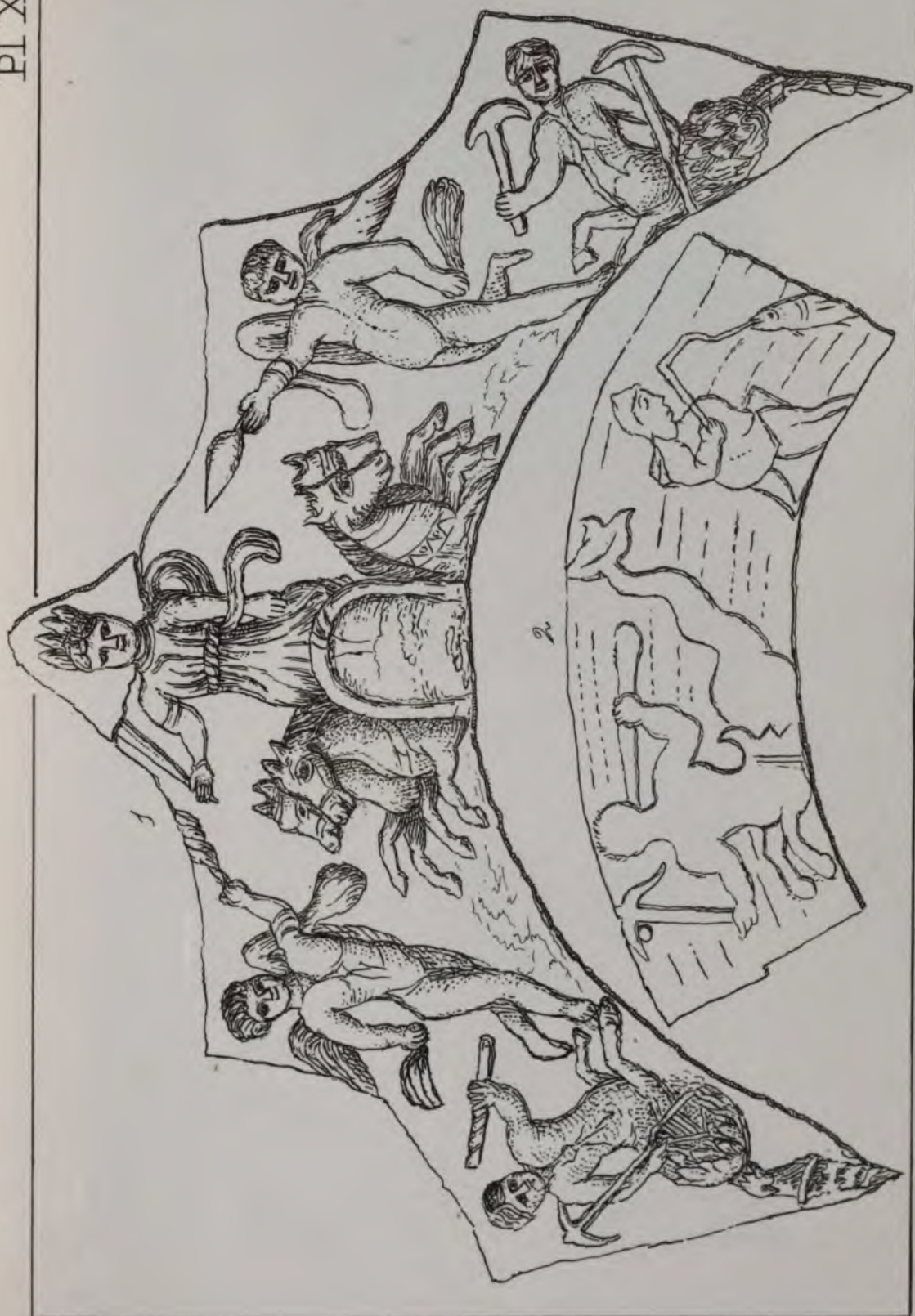


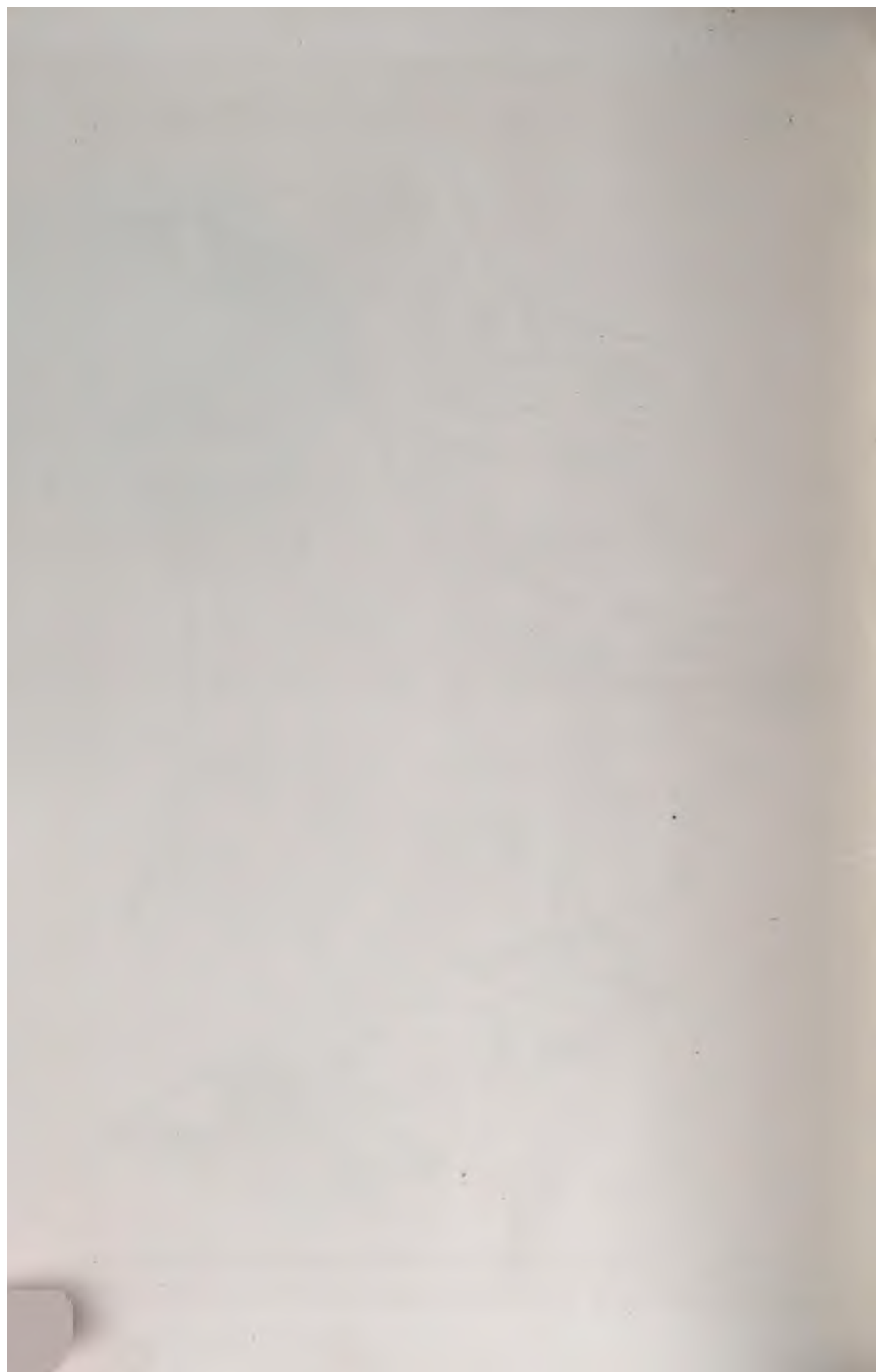




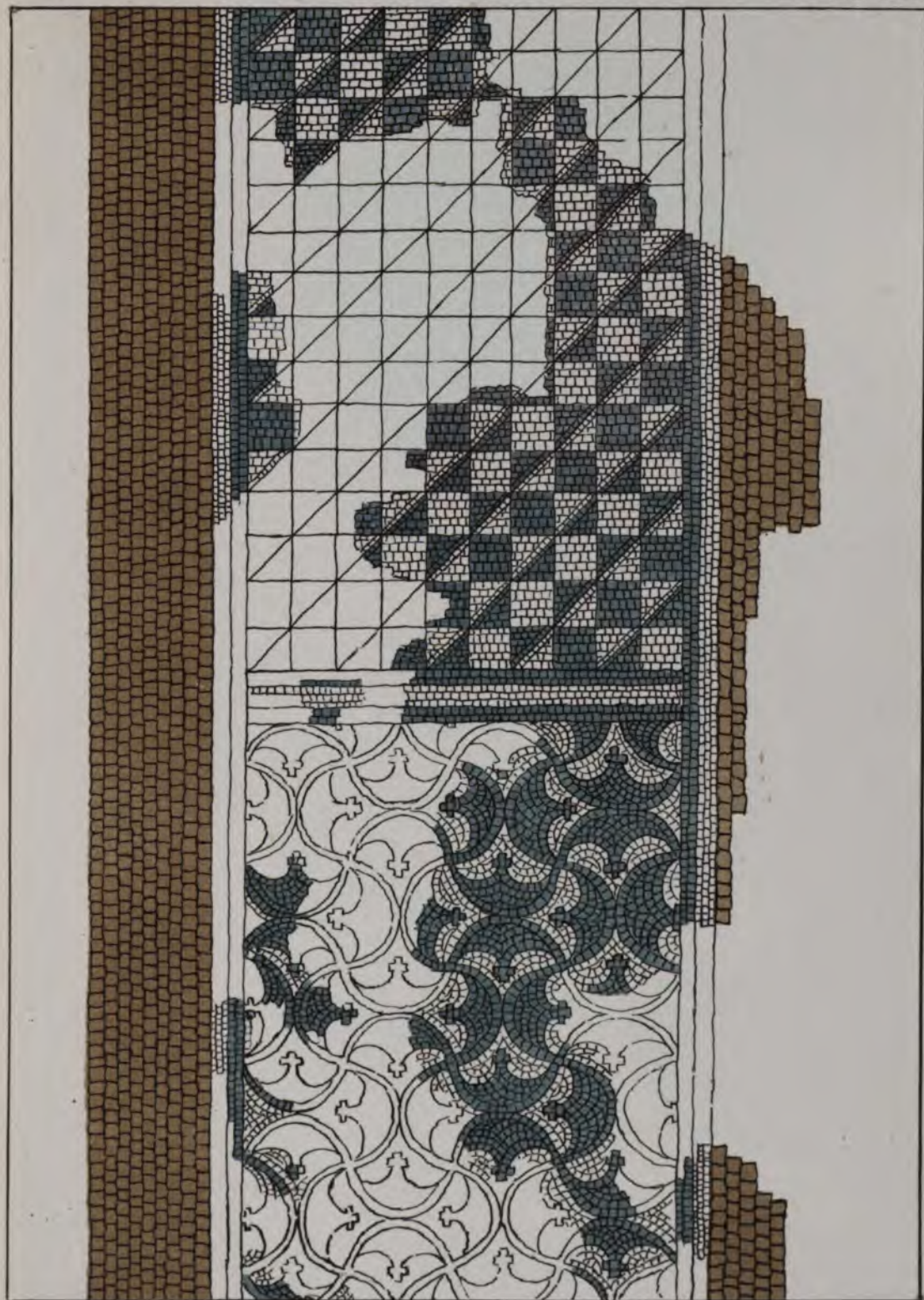










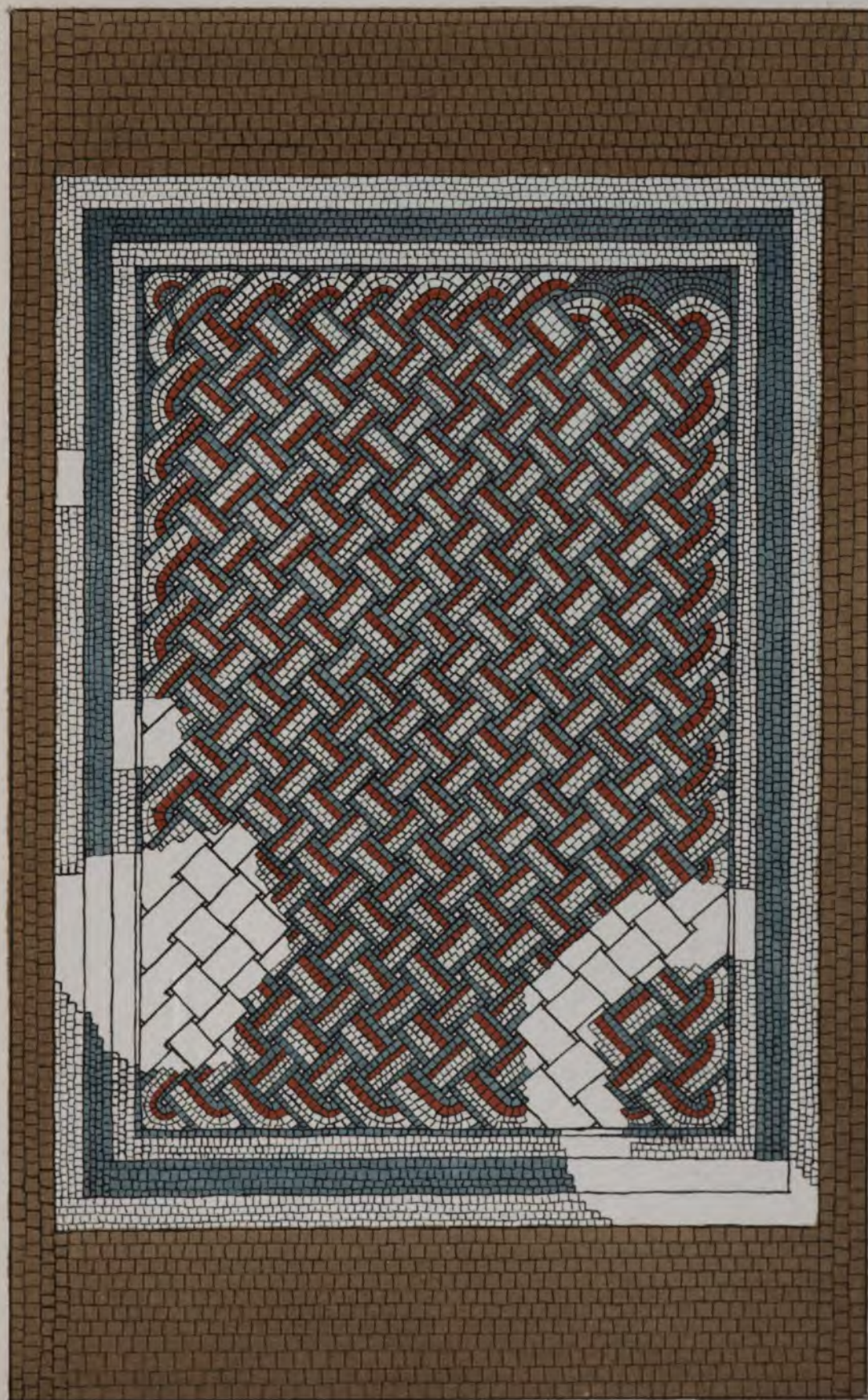


GALLERY XI

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Scale of | ROOM XIV. | Feet.









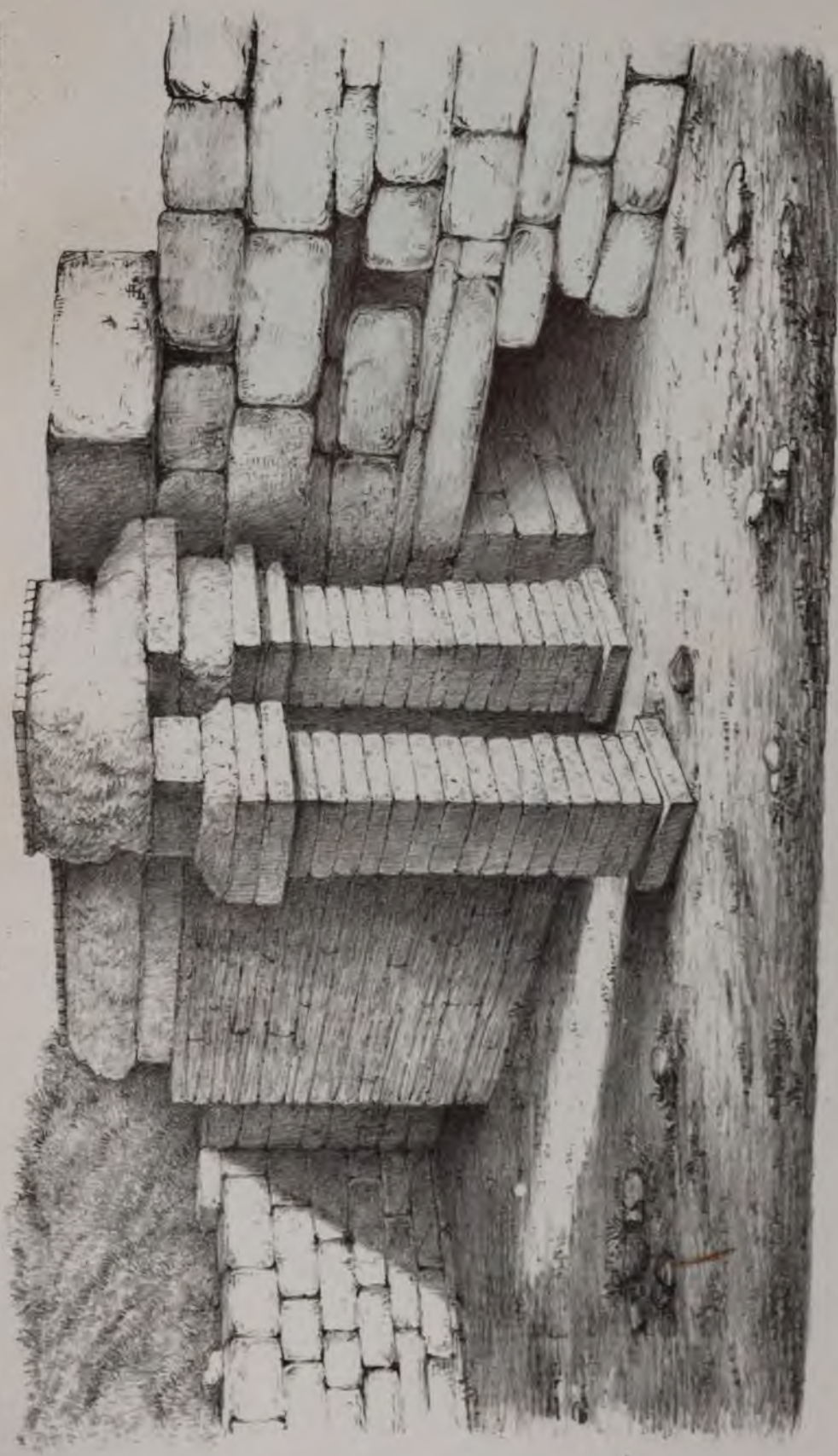








PL XVIII



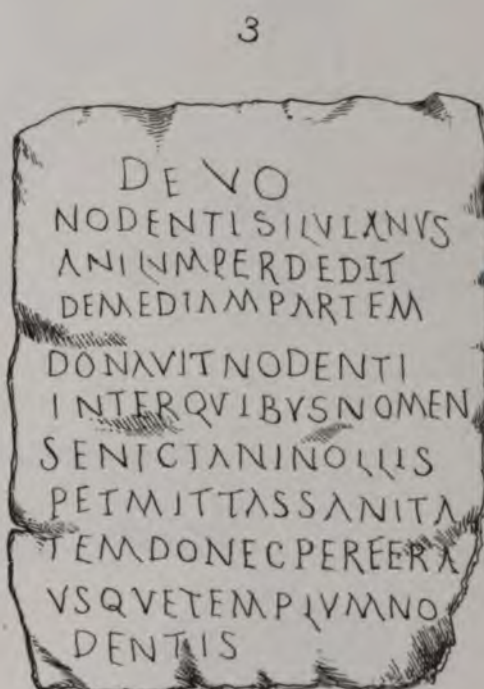
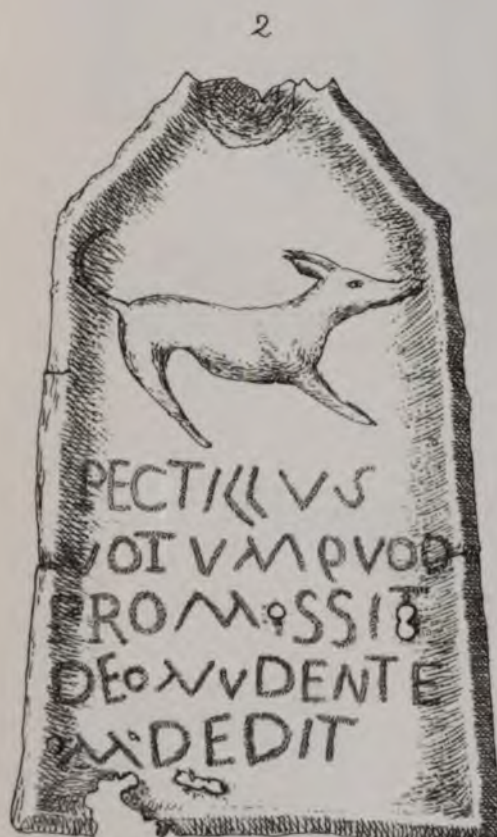
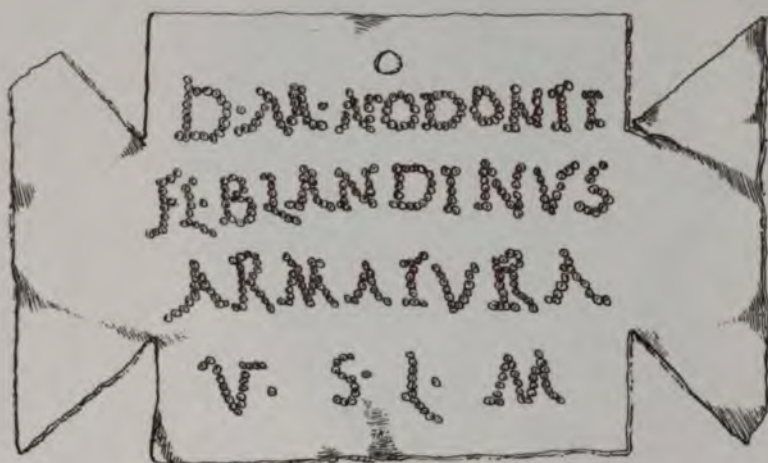
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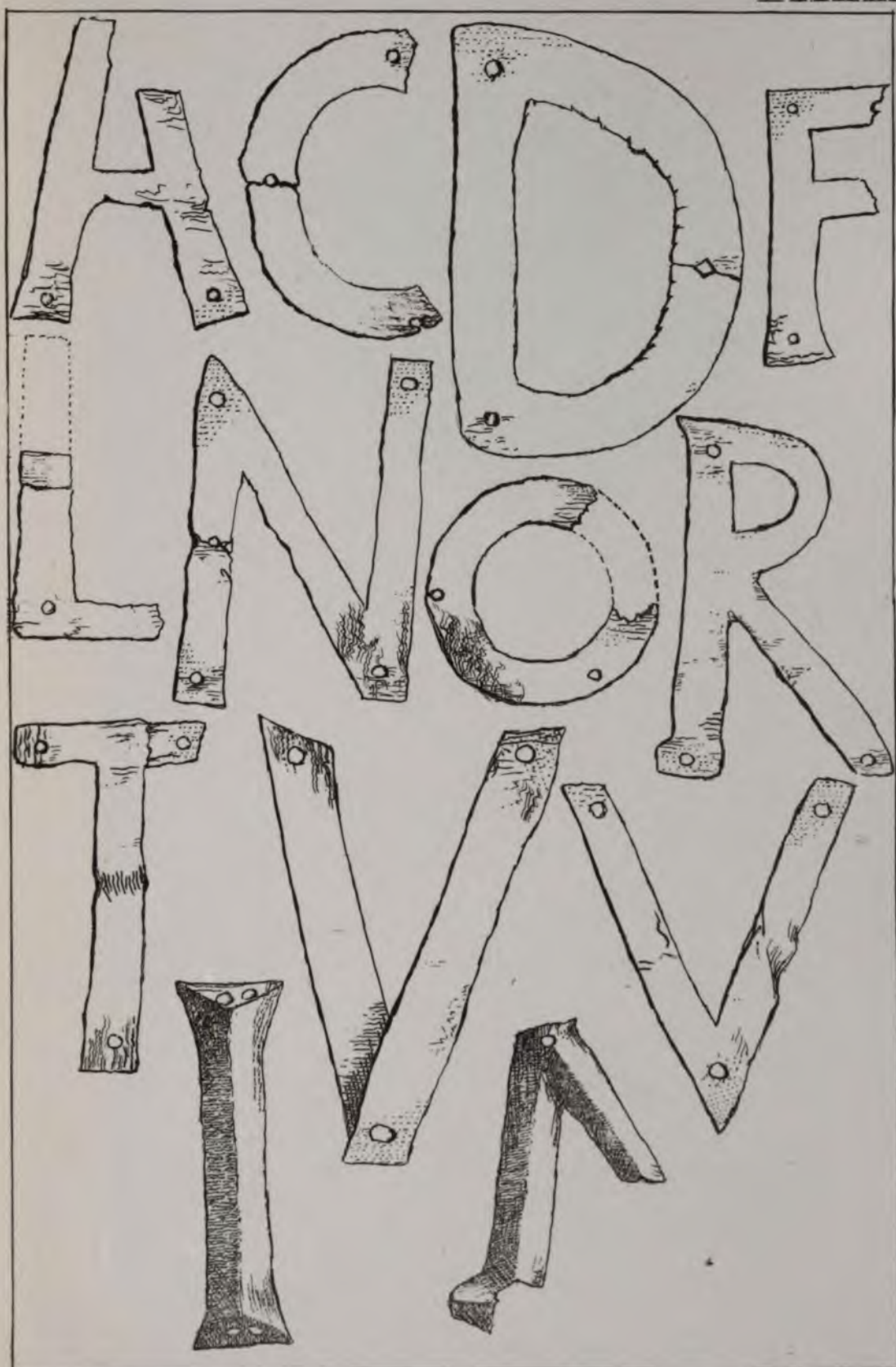








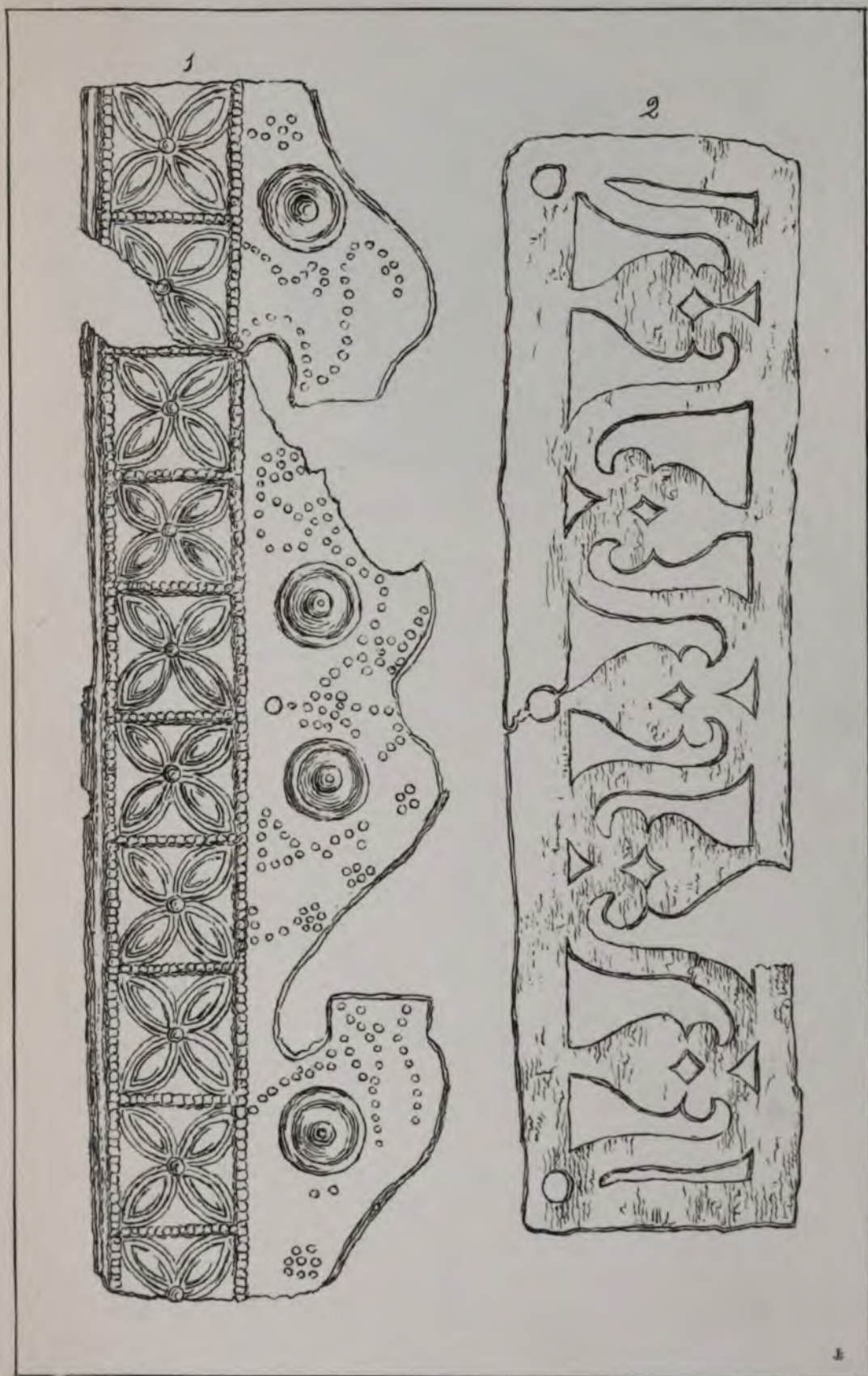




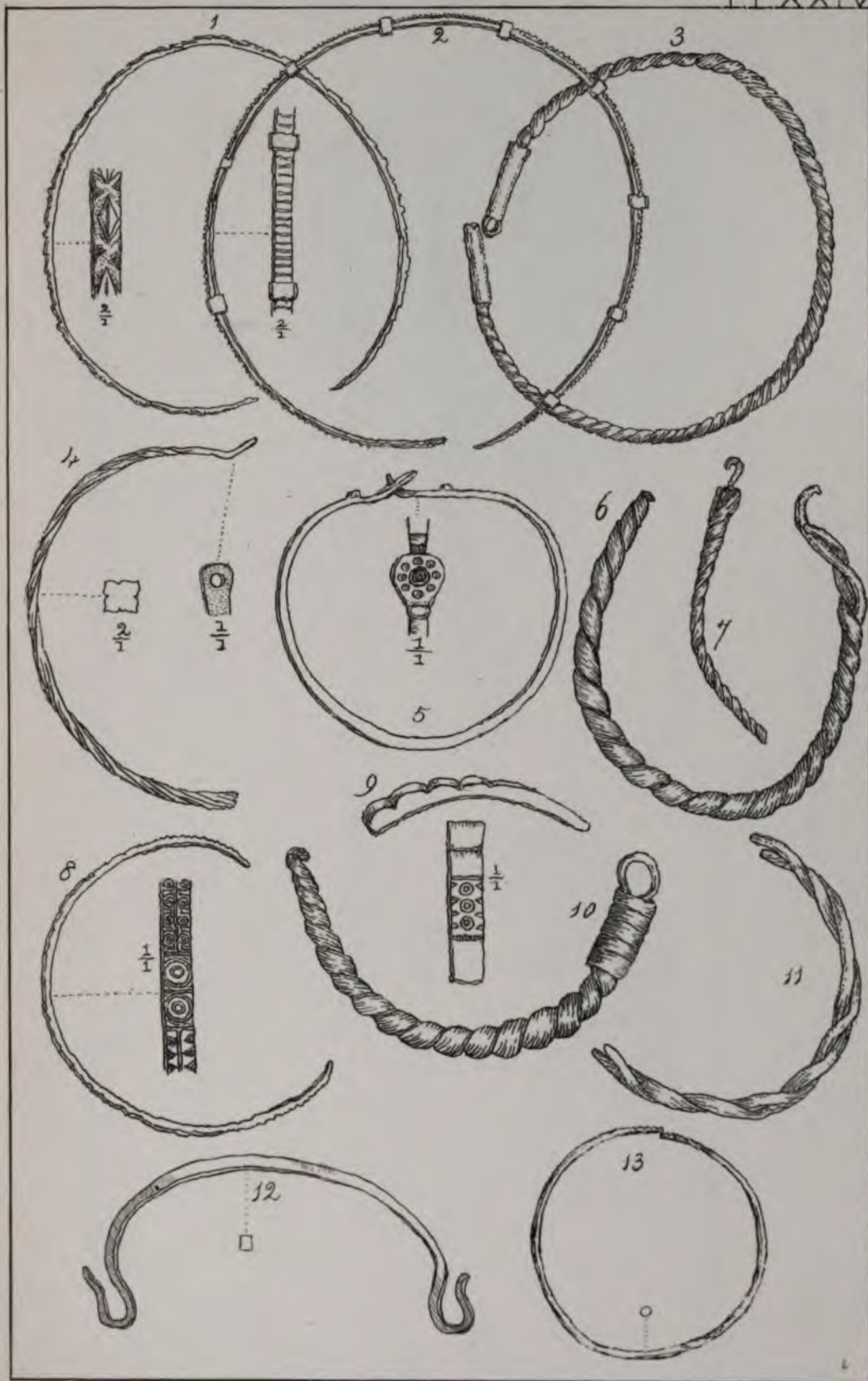




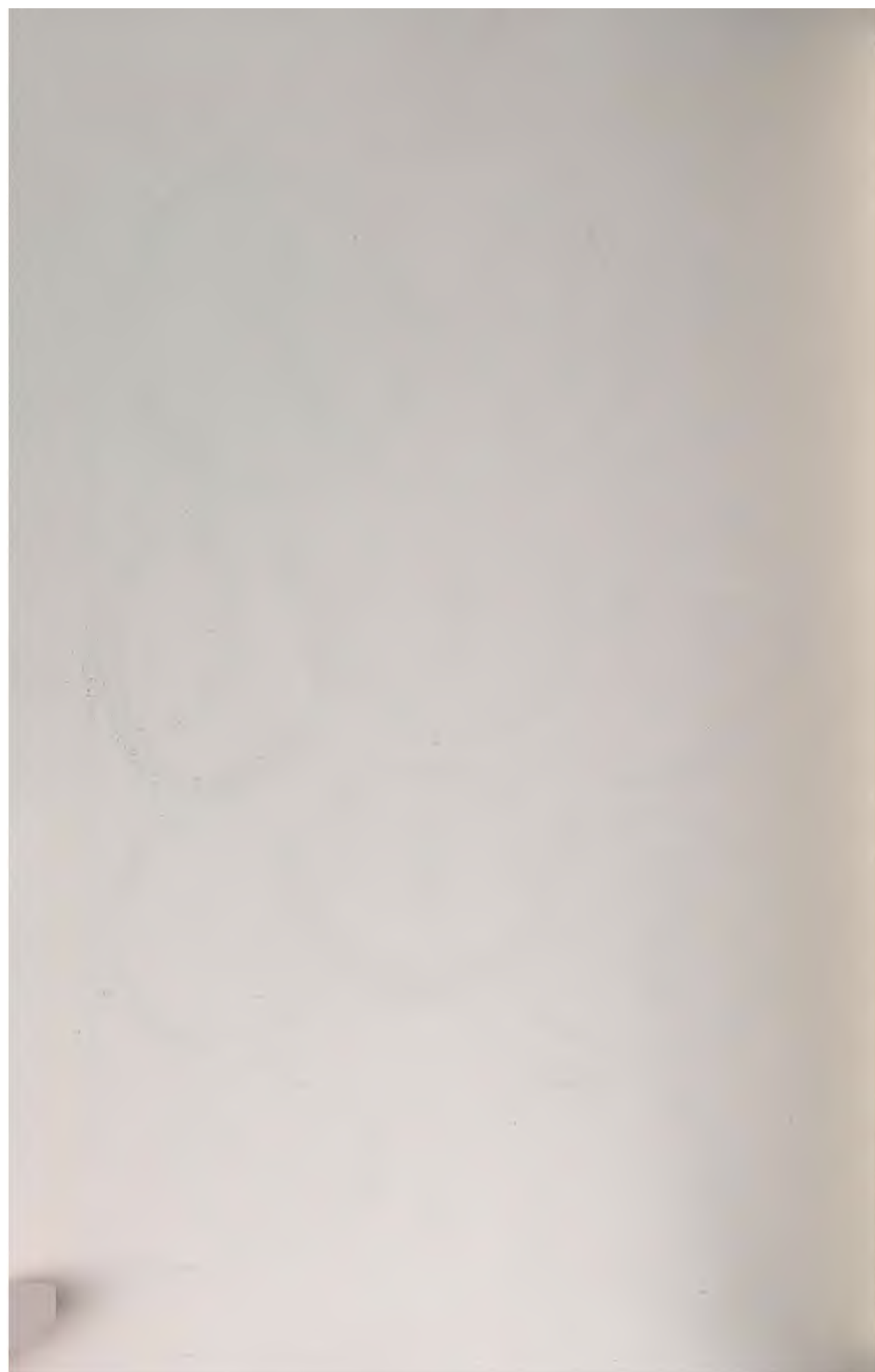


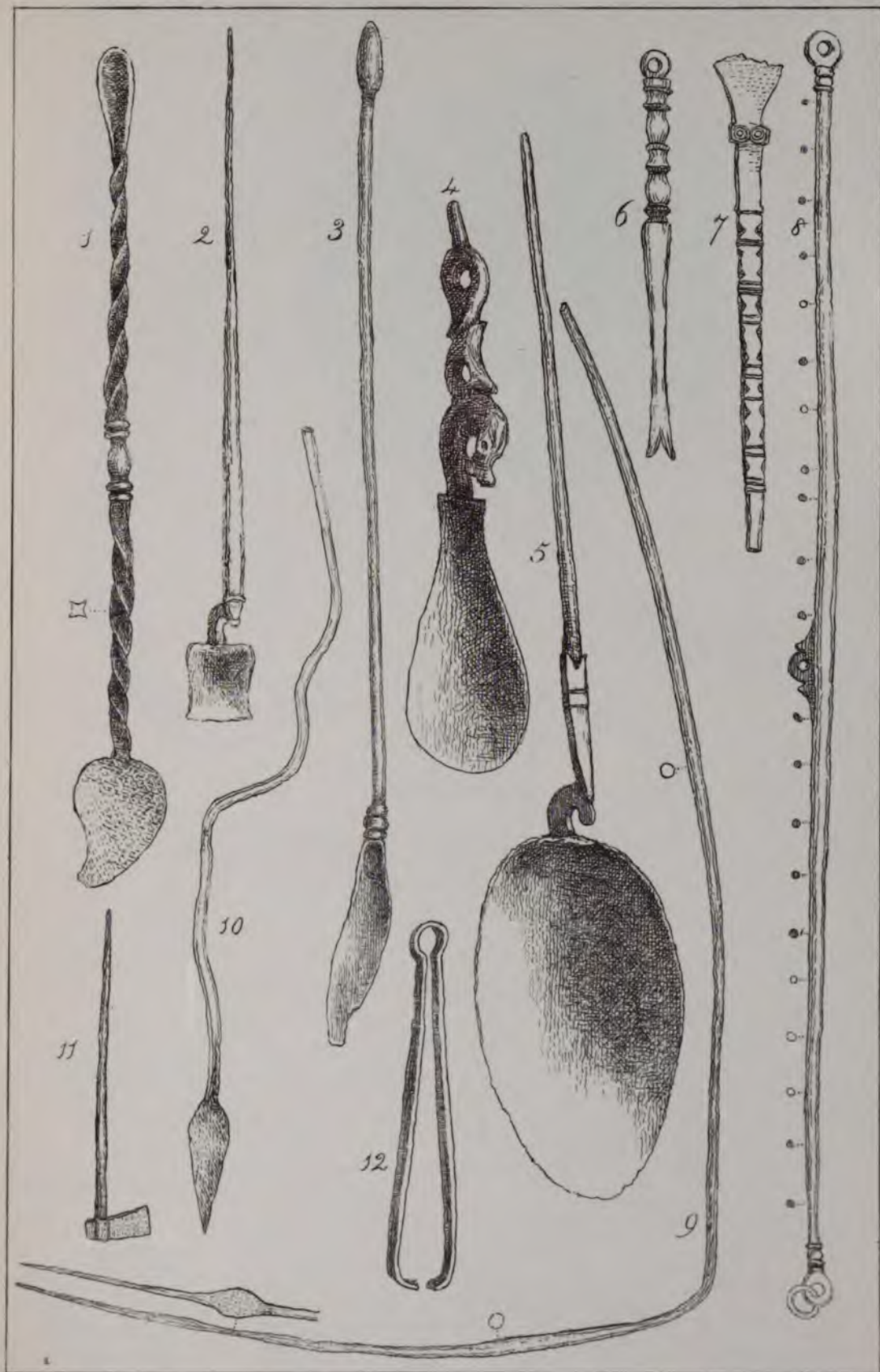






















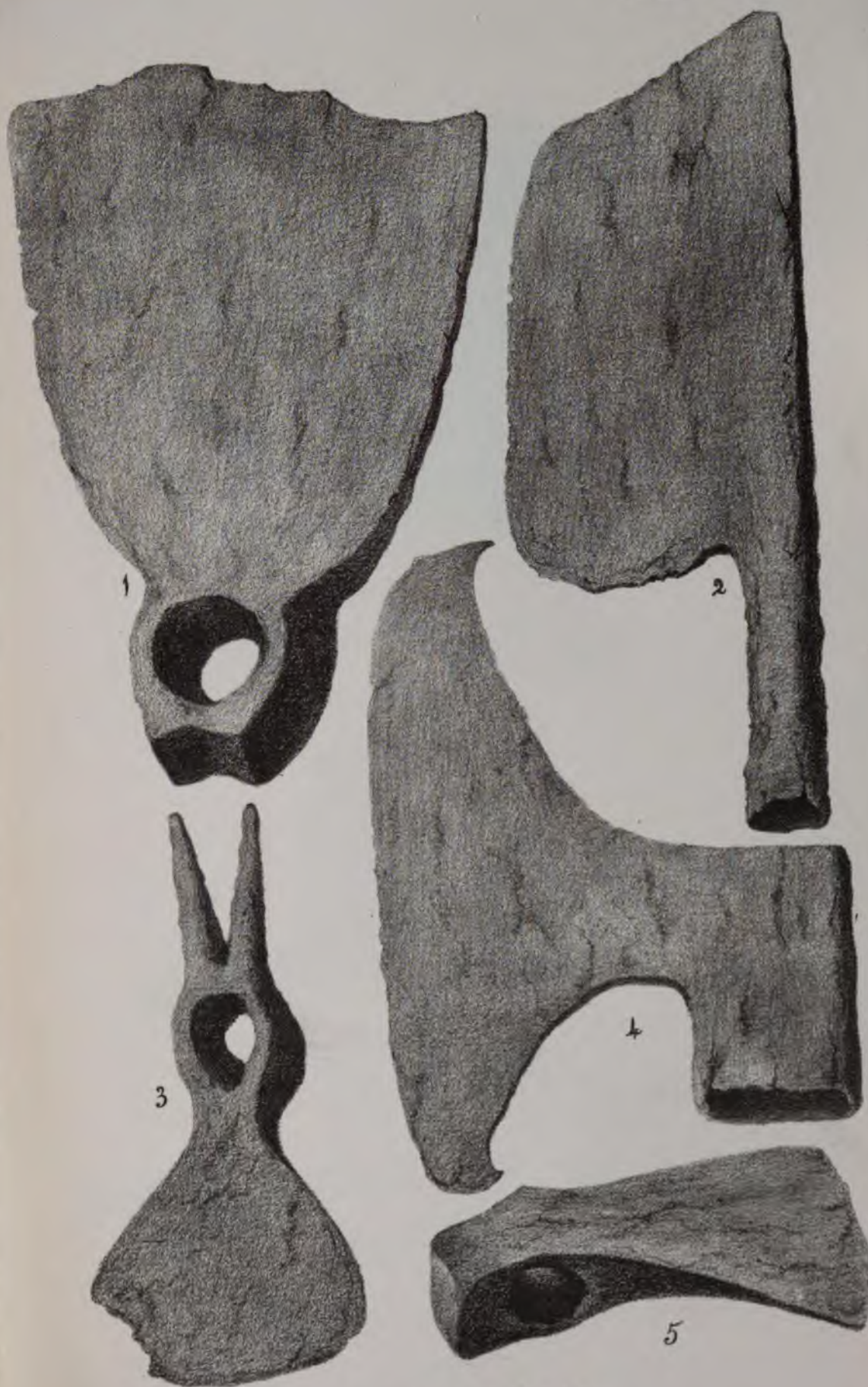








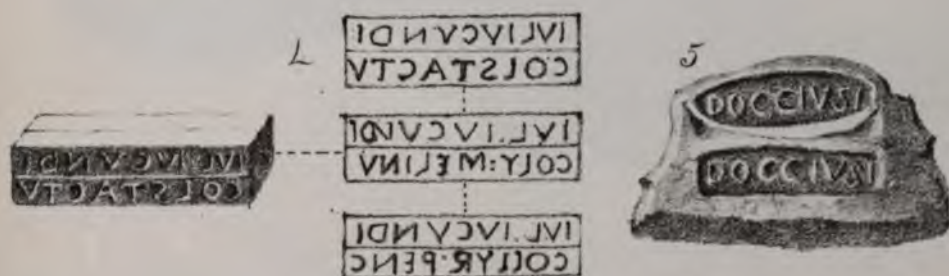




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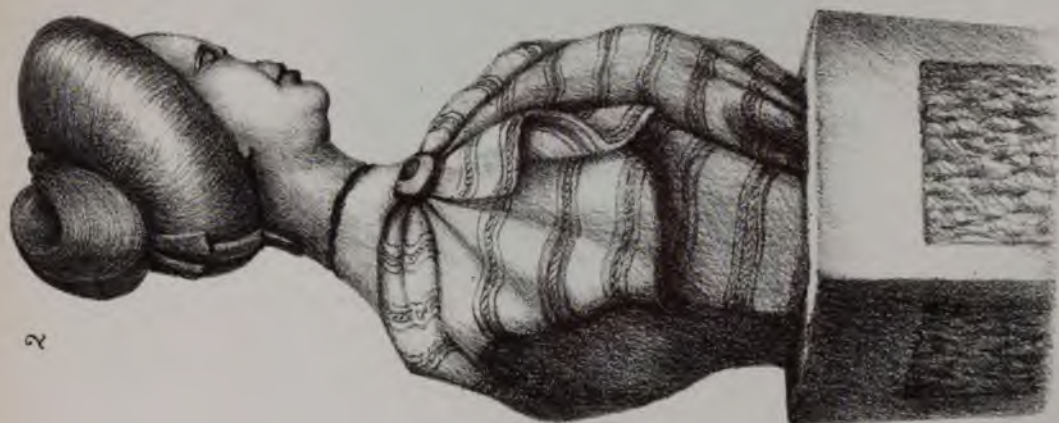






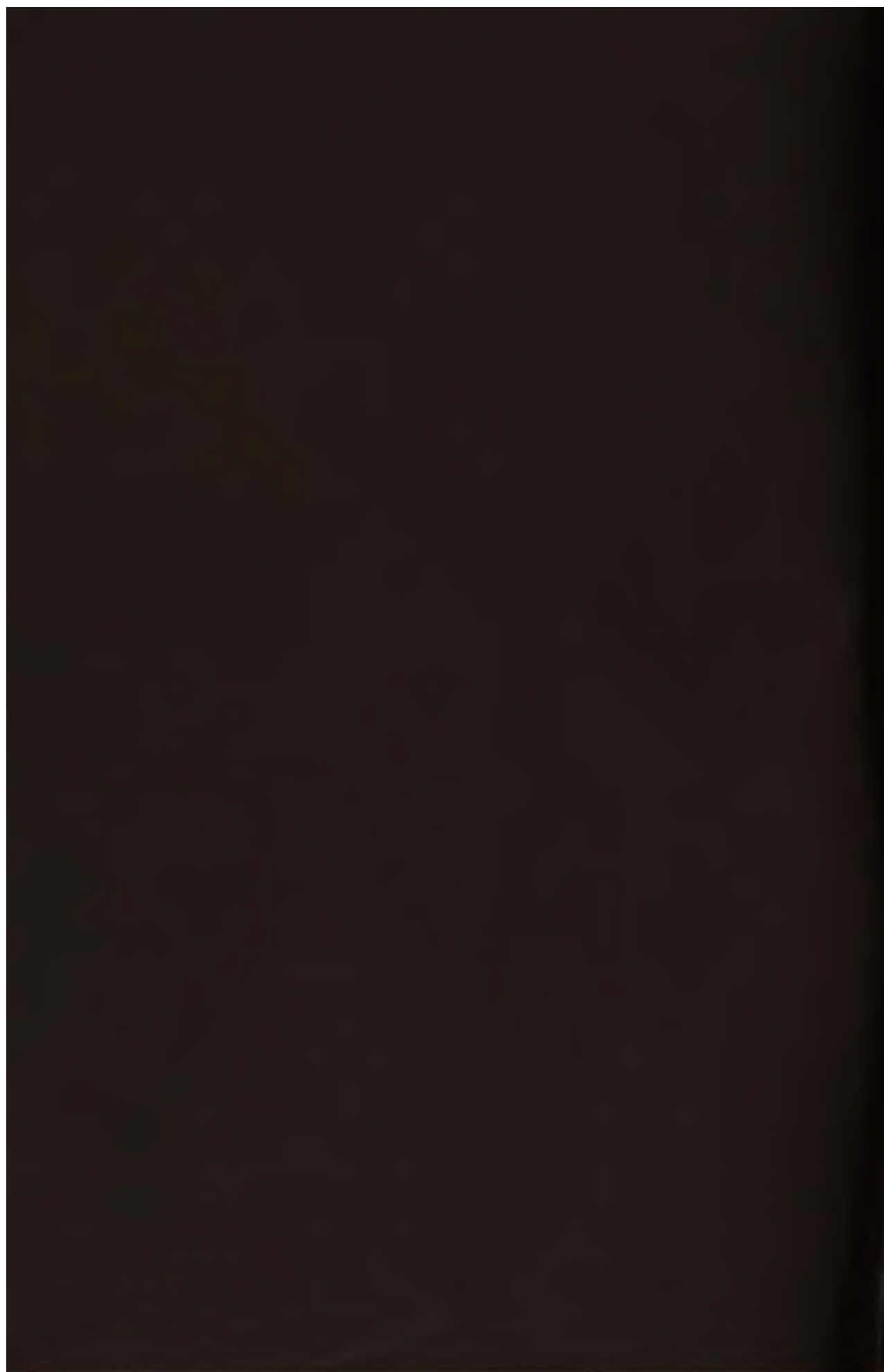












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